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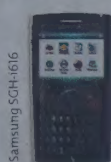
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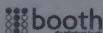
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EDMONTON'S FAVOURITE SOURCE OF GUILTY PLEASURES

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SEX AND GLOSS GALORE
Dragonette's husband-and-wife duo abscond across the pond—and find sexy, sexy success.
PHOTO SUPPLIED

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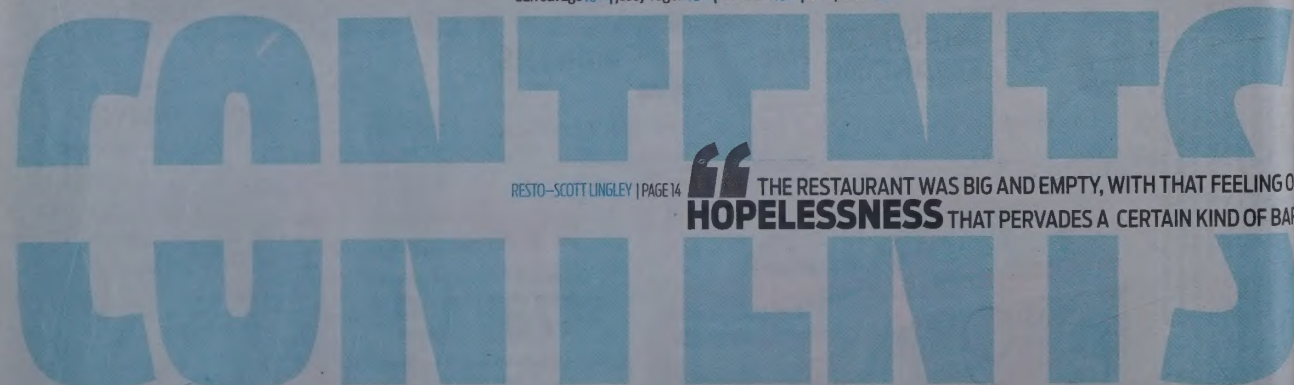
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Black Mountain, Mar 31, Starlite Room

MARCH 23

art | **SEEING THROUGH MODERNISM** Until May 3, the AGA presents a look at Edmonton's status as a leader in modernist art in the '70s and '80s—we'll leave you to decide whether that just means Edmonton was way behind the postmodernist times.

MARCH 24

film | **THE TRACEY FRAGMENTS** The other buzzed-about Ellen Page indie flick. Or maybe substitute "hugely overshadowed" for "buzzed-about." Page plays a troubled teen in director Bruce McDonald's experimental drama. At Metro Cinema.

MARCH 25

music | **JASON COLLETT** Broken Social Scene's Jason Collett is musically bipolar: it's either soft folksiness or distorted mayhem for this guy. We can't wait to see how he strikes a balance live. At the Starlite Room.

MARCH 26

music | **JULIE DOIRON** "Venerable" is usually just critic-speak for "been around for a long time and did a bunch of different stuff." But when it comes to the lovely, venerable Julie Doiron, we really mean it. At the Velvet Underground.

MARCH 27

ballet | **ANASTASIA** The drama of the youngest Romanov daughter, presented by the innovative Ballet Jorgen Canada. At the MacLab Centre For The Performing Arts.

MARCH 28

music | **DANNY MICHEL** In 2004, Michel lost a Juno Award for Best New Artist to fellow nominee Michael Bublé. What a crock. At the Myer Horowitz Theatre.

MARCH 29

film | **ALBERTA STUDENT FILM FESTIVAL** Alberta's filmmaking talent of tomorrow, today! At Metro Cinema.

MARCH 30

art | **REAR WINDOW/VERTIGO** Is it more fun to watch a wheelchair-bound Jimmy Stewart get stalked by a murderer, or a lovesick Stewart suffering from Alfred Hitchcock's nausea-inducing idea of what vertigo feels like? Luckily, we needn't decide. At Metro Cinema.

MARCH 31

music | **BLACK MOUNTAIN** The vanguard of Vancouver's Black Mountain Army collective, Black Mountain will storm the Starlite Room with riffage.

APRIL 1

art | **UNPACKED** In her Harcourt House exhibit, Jennifer Pickering uses enormous towers of hollowed-out hardshell suitcases to advance her commentary on global economic inequality. Duh.

APRIL 2

theatre | **MY NAME IS RACHEL CORRIE** Rachel Corrie was a 22-year-old American who was killed trying to stop an Israeli bulldozer from destroying a Palestinian family's home. Was she foolish, or was she a martyr? At Catalyst Theatre.

APRIL 3

music | **CORB LUND AND THE HURTING ALBERTANS** He's back! Fresh off his world tour, the hometown hero returns. At Rexall Place.



The Tracey Fragments, Metro Cinema, Mar 21-24

Music | MAR 28



In 2004, Danny Michel lost a Juno Award for Best New Artist to fellow nominee **Michael Bublé**. What a crock.

see magazine's two week forecast of events in edmonton

listings: news pg 11 | city life pg 20 | music pg 30 | film caps pg 38 | arts pg 44

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“WE WOULD BE BETTER SERVED IF WE HAD A REAL OPPOSITION AND A REAL OPPORTUNITY FOR CHANGE IN GOVERNMENT. THE BETTER WAY TO DO THAT IS TO HAVE ELECTORAL REFORM

POLITICAL SCIENTIST HAROLD JANSEN.

NEWS • PROVINCIAL OPPOSITION • BY ANGELA BRUNSCHOT | 97 words

Two Households

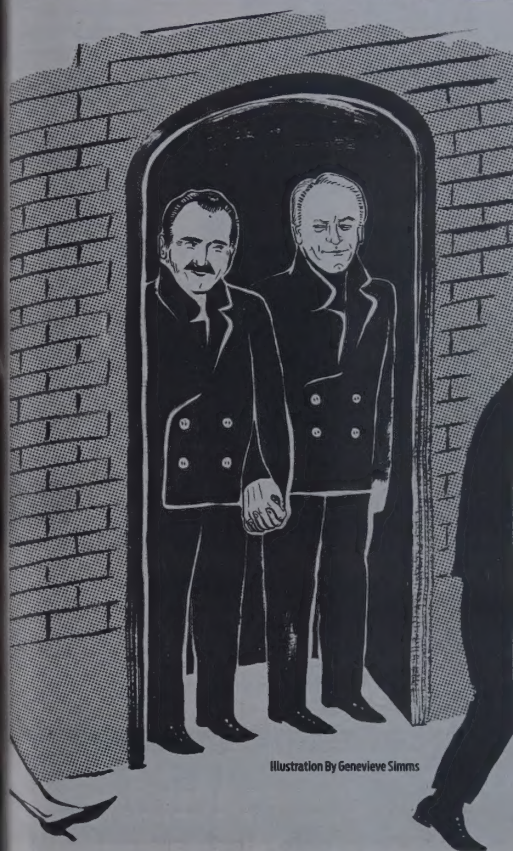


Illustration By Genevieve Simms

THE LIBERALS AND THE NDP WON'T BE UNITING ANYTIME SOON, BUT CAN THEY WORK TOGETHER ANYWAY?

Laurie Blakeman knows what to expect from the coming spring session of the Alberta Legislature.

The three-term Liberal MLA for Edmonton-Centre was one of only seven Liberals who won their ridings in the 2001 election, so she knows from experience what a diminished opposition means: a struggle to keep up-to-date on her critic files and very little real discussion in the Legislature.

"People lose hope," she says. "Even individuals who are willing to serve lose hope. I've got to tell you, there are days when I wonder, 'What the hell am I doing here?'"

And she's not the only one. The NDP had their seats cut in half in the most recent provincial election, and lost official party status.

"It's obviously harder," says NDP

leader Brian Mason. "Fewer people with fewer resources trying to keep a large government accountable."

No one is denying it's hard to be anything but a capital-C Conservative in Alberta politics, but at some point, if any kind of progressive political movement is going to survive in this province, politicians and citizens have to start looking at what can be accomplished. The idea of a "united left" party is in the air once again, and while most Liberal and NDP members think a merger is unlikely, there are areas where the two parties can work together in the Legislature, issues that would benefit both of them and which would go a long way to strengthening Alberta's democracy.

Forget The United Left

For those of you still dreaming of a single left-wing alternative, Harold Jansen, a political scientist at the University of Lethbridge, says the notion that such a merger would

produce a powerful left-leaning voting bloc is naive and that the Liberals and NDP are not the natural allies they might appear to be. He points to a pre-election Strategic Council poll commissioned by *The Globe and Mail* that shows Liberal voters don't necessarily like the NDP, and vice versa. Among voters who said their first choice was Liberal, 30 per cent said their second choice was Conservative. For NDP voters, 42 per cent said they'd vote Liberal, but 21 per cent also said they'd vote Conservative.

David Eggen, the former Edmonton-Calder NDP MLA who lost on March 3 by just 178 votes, agrees with Jansen. "This mythology that if you add the New Democrat vote and the Liberal vote and the Green vote and then that's what we could have had—that's absolutely incorrect," Eggen says. "I mean, if you believe that, then you should go back to political science class."

Even though he lost by such a narrow margin, Eggen says he would never blame his loss on vote-splitting. He says voters should have a multitude of choices on election day.

Blakeman is more receptive to the notion of a "united left" party, but says that move would have to come from the grassroots of the party, not by fiat from party leaders. "When the grassroots are willing to let all this stuff go and are committed and driven, and don't fall back into giggling, insulting bullshit," she says, "then it will happen. It is the giggling bullshit that ruins it."

United For Reforms

In the meantime, there are institutional changes that the Liberals and the NDP could collaborate on without a formal union. Jansen thinks institutional changes like a move to proportional representation would be particularly productive. "We would be better served if we had a real opposition and a real opportunity for a change in government," he says. "Having said that, the better way to do that is to have electoral reform that still allows you to have a diversity of choices."

Not only would proportional representation strengthen the opposition benches and allow both parties to remain independent, the system also has a good chance of catching on in Alberta because the province already has a history of proportional representation. From 1926 to 1955,

Alberta used preferential voting systems as a form of proportional representation. The system involved citizens ranking their choices on a ballot instead of picking a single candidate out of a wider field. The candidates consistently ranked at the top were elected.

Both the NDP and the Liberals already support electoral reform and proportional representation. The Liberals have called for the formation of a citizens' assembly to look into all the different forms of proportional representation and alternative election systems, followed by a plebiscite, and Mason says he's willing to work with any political party or organization towards proportional representation. While it's not clear how that mutual goal will play out in the Legislature, Blakeman says even before the election the Liberals and NDP were working together in small ways to get legislation they both agreed on to pass.

And proportional representation makes sense in the long run for both parties. In the last election, the Liberals received 26 per cent of the votes, but only 11 per cent of the seats in the house. The NDP received nine per cent of the votes, and two per cent of the seats.

But even with both the NDP and Liberals pushing for electoral reform, Blakeman says the Tories and their substantial majority could simply quash any move towards proportional representation. "Are we likely to see it?" she asks. "Not a chance. These guys get elected by the first-past-the-post system."

Jansen is more optimistic. Not only does Alberta have a history of proportional representation, the strong Conservative influence in the province actually makes it more practical. "Some of the criticism of electoral reform—that it will lead to fragmented government and government that won't be able to get things done—those arguments are a little harder to make in Alberta," he says. "Even in a bad year like 2004, the Conservatives still got 47 per cent of the vote." And with those kinds of numbers, it becomes difficult for the Tories to argue against proportional representation.

Can we expect a citizens' assembly on electoral reform to be struck in the spring session of Legislature? Probably not. But the next election is still four years away. There's still time.

NEWS BRIEFS BY ANGELA BRUNSCHOT

EDMONTON • ANIMALS ABANDONED EASTER BUNNIES

The Edmonton Humane Society doesn't want Edmontonians buying Easter bunnies this weekend—at least not the real-life kind.

Every year, the Humane Society receives a large number of rabbits and sometimes chickens a couple months after Easter. Once the "cute" factor of bunnies and chicks wears off, it seems, many people simply abandon their new pets, says Humane Society spokesperson Diane Shannon.

Last year, one family bought a box of chicks so that their kids could watch them hatch over Easter. But once their feathers started coming in white, the family left them with the Humane Society.

"Don't fall in love with the cute little faces in the pet store and make a spontaneous decision," she says. "A rabbit is going to live for 10 years. We have 17 bunnies here that are full-grown now that will prove to you that they don't stay small."

Releasing bunnies to live "in the wild" is an even less compassionate option. Although Edmonton has its share of wild hares, bunnies are a different species and can't survive on their own, Shannon says, and will most likely be killed by a car, a dog, or a coyote. Even if the bunny survives through the spring and summer, they will likely starve to death come winter.

EDMONTON • TRANSIT COMMUNITY CONFERENCE HEARS LONG-RANGE PLANS

At the Edmonton Transit Service community conference on Saturday, city transportation manager Bob Boutilier emphasized the importance of long-range and regional planning to a group of dedicated transit riders.

"There's a lot of people that drive into town now," he says. "It would be nice if we could capture them on the outside of the city with public transit."

The city's long-range LRT plans include extending its northeast leg to the Northern Alberta Institute of Technology, expanding its reach to West Edmonton Mall and south to Millwoods, and adding a line north and another one to the airport. Boutilier also described an LRT "ring road" that would connect outer communities but without a detour downtown.

Boutilier emphasized the importance of connecting with regional public transit systems as the LRT expands; otherwise, he says, there will not be enough ridership to justify the building expense. "Building an LRT line with the view that it will run people back and forth to the airport is wrong," he said. "That is not enough ridership."

But those grand plans are very far in the future. More immediately, ETS must deal with a 75 per cent increase in ridership and only 11 new buses this year to accommodate it.

“WE ARE HERE TO EXPLODE THE MYTH THAT THE WAR IN IRAQ IS THE BAD WAR AND THE WAR IN AFGHANISTAN IS THE GOOD WAR.”

—Athabasca University professor Tony Simmons, during the Edmonton Coalition Against War and Racism's March 15 pro-peace rally



WITNESS

MARCH 15, 2008 | 12:23:33 PM | DOWNTOWN EDMONTON | PHOTO BY IAN JACKSON

Antiwar protesters march from the Alberta Legislature to City Hall to call for the removal of soldiers from Iraq and Afghanistan

OUR COMMENT ON THIS WEEK'S NEWS

ALBERTA • CONSERVATIVE PROMISES BUT IT'S THE ECONOMY'S FAULT!

Only 10 days after the provincial election, the Conservatives were trying to distance themselves from the \$8 billion in election promises made by Ed Stelmach.

Pointing to dire news coming out of the U.S. about the effects of the sub-prime mortgage fiasco, newly appointed finance minister Iris Evans announced that election promises might be delayed if the economy slows. (Those promises include funding for infrastructure, tax breaks for young families, and financial aid for students.)

But then, five days after announcing that the Tories might have to delay or cut back these promises, Evans was telling Albertans that there's nothing to fear, that Alberta can withstand any economic storm.

Stelmach ran under the slogan "Change." If he really wants to prove he's not Ralph Klein, he won't pull the pre-election bait/post-election switch that we've seen all too often.

ALBERTA • HEALTHCARE THE LIEPERT FACTOR

"There is still the threat of privatization lurking in the wings," warned Friends of Medicare executive director Suzanne Marshall before the provincial election.

She pointed to private clinics and corporate takeovers of publicly operated retirement homes as signs that the battle against Ralph Klein's "Third Way" wasn't over.

And if you needed any more convincing, the appointment of Ron Liepert as Minister of Education, and used that position to champion public-private partnerships (P3s) for building schools, despite Nova Scotia's poor experience with P3 schools and numerous reports warning against the practice.

Both Ed Stelmach and Liepert have said that the "Third Way" is dead. Why not prove it by reinvesting heavily in the public system?

EDMONTON • TRANSIT LOOK TO THE FEDS FOR TRANSIT DOLLARS

Edmonton's LRT plans are finally showing some ambition, with lines planned to West Edmonton Mall and Millwoods, along with extensions to the northeast and south.

A vicious (but hopefully healthy) debate about the locations of these new routes will no doubt grab headlines, but councilors will have to focus instead on where the money is coming from.

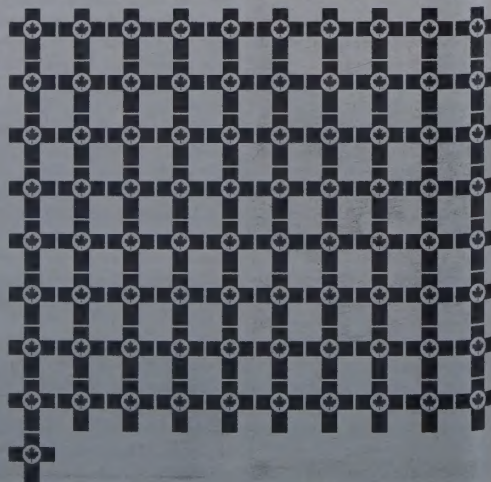
The city estimates the plan will cost \$77 billion. Despite the recent city surplus of \$34 million, Edmonton simply doesn't have that kind of cash, especially if council wants to keep property taxes down.

Luckily for Edmonton, there's a federal election on the horizon. (Or, at the very least, the expectation of one.) If citizens and councilors start nagging members of parliament now, maybe we could be looking at some support for efficient, effective, and green public transportation when the candidates visit our doorsteps. Start your engines.

BY THE NUMBERS

DEATH TOLL NUMBER OF CANADIAN SOLDIERS WHO HAVE DIED IN AFGHANISTAN

*SOURCE: DEPARTMENT OF NATIONAL DEFENCE



COMMENTARY • CIVILITY | 651 words

Stop Bitching About Bitching



30-BLOG CRAIG ELLIOTT
I DON'T CARE WHAT REVEREND BOWEN SAYS; COMPLAINING IS FAR MORE USEFUL THAN A RUBBER BRACELET

Considering the timing and overall circumstances, I felt provoked.

Only a couple of days into a two-week, employer-mandated training exile to Regina, any intimation that my own personal attitude was one that might benefit from the occasional bout of inspection was not going to be well-taken, but this newspaper article was beyond the pale. This guy wanted to take away my complaining!

"This guy" was a preacher from Kansas named Will Bowen, whose exhortations to his flock to adopt a complaint-free zone around them has grown into something of a movement (that is, if a bunch of people wearing inspirational rubber bracelets can be said to constitute a movement).

But look at me, starting right in with the complaining without even explaining the rules of the game. So: no complaining, no gossip, no criticizing. Your goal is to go 21 consecutive days without engaging in any of those behaviours, and so you start with the bracelet on one wrist, and anytime you catch yourself complaining, gossiping, or criticizing, you switch the bracelet to the other wrist. Lather, rinse, repeat until

you're relieved of the habit or the skin on both wrists and hands.

The website acomplaintfreeworld.org doesn't offer much in the way of details (you know, the place where the devil is quite often found) on complaint, gossip, and criticism—how big the zone should be, what exactly constitutes a complaint or criticism, or what should be done in case of (or instead of) complaining, gossiping, and criticizing.

Does it break the rules to point any of this out? According to the website, such technicalities don't matter to almost five million people.

They won't matter much according to me, either: just by wearing the bracelet that communicates their

non-complainer status to the world, they allow themselves to exist in a state of passive complaint. Ha. So there.

For my part, I was in Regina against my will, away from my family and my life. It was pretty cold most of the time and at that point I was still having some difficulty locating a bag of potato chips within walking distance of my hotel.

Why shouldn't we complain? There is no commandment that forbids it, nor does complaining rank among the seven deadly sins. Why? Because we need complaint more than complaint needs us. Just try and imagine all the conversations that would never have started with-

out a mild dig at the weather to break the ice, all the solutions to problems that might never have been identified without a complaint being registered, all the songs that would never have been written if someone, somewhere, didn't have something to get off their chest.

I was probably as close as I've ever been to learning how to put up a website, just so I could properly celebrate the history, artistry, and inherent humanity of complaint. That's when I knew I was probably taking it all a little too personally and seriously.

Like, sure. All of that stuff I just said, and much, much more. I'll say it loud and clear: I like, and possibly need, complaining way too much to

ever relinquish it as one of the key tools in my coping toolbox.

But on the other hand, there was something to Reverend Bowen's arrival in my consciousness that genuinely affected my trip. As much resentment as it caused at the time, the reminder to mind one's own complaining came at a time when I had to make a choice about how I was going to engage with the world—or at least with Regina. I learned that when it's approached with the right attitude, Regina's just fine, thank you, that complaints are better if you save them up instead of scattering them about constantly, and there's nothing in the world that'll redeem those stupid bracelets.

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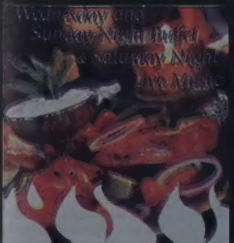
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HIGHLIGHT • MARCH



RALLY! | Honouring women who have survived violence and working for a safer city. PHOTO SUPPLIED

Take Back The Night • March 28 (7:30pm) • City Hall • FREE

Everyone, regardless of gender, is welcome to participate in Edmonton's Take Back the Night rally and march. Events include the Clothesline Project, in which participants draw on T-shirts as a way of expressing their experiences of violence against women. The march starts at City Hall and continues through the downtown area.

ACTIVISM

ACTIVIST AGENDA An online newsletter resource for activism related events in Edmonton, with up-to-date information on sustainable practices, networking, and active organizations in the city. Supplied and maintained by Earth's General Store (10832-82 Ave. upstairs, 439-8725). Go to www.egs.ca, info also available in-store.

BIKE WORKS Fix your own bike. Edmonton Bicycle Commuters' BikeWorks is entirely run by volunteers. Hours vary by season, call ahead: 433-2453. Info: www.edmontonbikes.ca

CJSR NEWS VOLUNTEERING Gain experience in radio, contribute to a diverse community, and learn new skills, all while sharing your community stories. Info: news@cjsr.com

COUNCIL OF CANADIANS 3RD WED EVERY MONTH Independent public interest organization promoting economic justice, democracy, and asserting Canadian sovereignty. Info: 429-4500

EDMONTON 9/11 TRUTH An organization for Canadian citizens questioning the events of 9/11. For news, links, and local events go to www.edmonton911truth.com

EDMONTON SMALL PRESS ASSOCIATION 3RD WED EVERY MONTH, 7 PM An activist-arts and indymedia collective, seeking socially-conscious artists, coordinators and production volunteers on an on-going basis. For info about upcoming events, edmontonsmallpress.org

FRIENDS OF LUBICON ALBERTA TUES, 2 PM. APIRG OFFICE: HUB MALL, U OF A CAMPUS Grassroots solidarity organization demanding fair and just settlement for the Lubicon Cree of Northern Alberta. Info: www.lubicon.org

GREENPEACE ALBERTA Working and recruiting active people to help an end to one all the world's most destructive projects: the Alberta Tar Sands. Info: nhedema@greenpeace.org

INDUSTRIAL WORKERS OF THE WORLD 2ND THU EVERY MONTH, 7 PM. RM 2-42, HUMANITIES BUILDING, U OF A CAMPUS Meetings open to the public. Info: edmonton.iww.ca

MADELEINE SANAM FOUNDATION 3RD & 4TH SAT EVERY MONTH, 9 AM-5 PM. FACULTE SAINT-JEAN, 8406-91 ST., RM 3-18 Organization for the emancipation and autonomy of African women, providing programs on economy, community health, training in HIV-AIDS prevention, treatment, and harm reduction. Instruction in French, English, and African languages. Admission free for members, membership \$10. Info: 490-7332

PEACE AMBASSADORS INITIATIVE MON, 5-7 PM. EDUCATION NORTH 4-104, U OF A CAMPUS A youth group promoting anti-racism and diversity workshops. Info: 425-4644 or www.niaa.org

SIERRA CLUB OF CANADA Prairie Chapter works with ecologically and socially conscious individuals to build strong grassroots movement in the Prairies. Info: www.sierraclub.ca/prairie

SOCIAL JUSTICE MOVIE NIGHT 4TH FRI EVERY MONTH, 7 PM. UNITARIAN CHURCH OF EDMONTON, MAIN HALL, 10804-119 ST. MAR 28 "War on Democracy" US Imperialism: Latin America, Cuba Embargo. \$5 donation or PWYC at the door. Screenings followed by group discussion. Info: njl.edmonton@gmail.com

TAKE BACK THE NIGHT MAR 28, 7:30 PM. CITY HALL A march to protest violence against women and raise community awareness. Participants are asked to bring a t-shirt or other material decorated with an expression of the violence they experienced, these items will form a 'clothesline'. Info: Dawn, 471-9137 or Alaina at 634-2244.

THOUGHTFUL, TUESDAY DOCUMENTARY SERIES TUE, 7 PM. STEEPS TEA LOUNGE, 1116-82 AVE. MAR 25 "Zeitgeist" Screenings free. Info: 988-8105 or michaels@steepstea.com

UNESCO COALITION FOR PEACE LAST FRI EVERY MONTH, 3 PM. BOYLE MCCAULEY HEALTH CENTRE, 2ND FL. BOARDROOM, 10628-96 ST. Info: Greenpeace Canada, 922-5566

WOMEN IN BLACK 1ST & 3RD SAT EVERY MONTH, 10-11 AM

STRATHCONA FARMERS' MARKET, 83 AVE. & 103 ST. International women's peace and anti-racism group formed by Jewish and Arab women, opposing violence in all forms. All women, men, and children invited (all attend the bi-weekly silent vigil. Info: 435-7051)

YOUNG COMMUNIST LEAGUE 2ND FRI EVERY MONTH, 5 PM. REMEDY CAFE, 8631-109 ST. For discussion topics and suggested readings go to www.facebook.com/group.php?gid=3559215104

READINGS & LECTURES

DERRICK JENSEN: CIVILIZATION, THE CULTURE OF VIOLENCE, AND RESISTANCE MAR 24, 7 PM. TRANSALTA ARTS BARN, WESTBURY THEATRE, 10330-84 AVE. Author, teacher, activist and farmer, Derrick Jensen explains how our industrial civilization and the widespread violence it requires, cannot last. Tickets: \$5-\$10 at Earth's General Store, APIRG or at the door.

EDMONTON JANE AUSTEN SOCIETY MAR 22, 2-4 PM. STANLEY A. MILNER LIBRARY Brenda Bellingham will facilitate the session on "What do you think of PBS' Jane Austen films?" Info: Jeanne, 429-1729

HEART BEAT WED, 8 PM (UNTIL MAY 28). SIGN-UP 7:30 PM. THE KASBAR LOUNGE, YANNIS'S TAVERNA, 10444 WHYTE AVE. A new series of open-stage poetry and improv music w/ The Raving Poets band. Info: www.ravingpoets.com

LUNCH BY THE BOOKS STANLEY A MILNER LIBRARY, 87 STR WINSTON CHURCHILL SQUARE MAR 20 "Pysanka: The Ukrainian Easter Egg in Canada"

Noon-hour discussions offered by the U of A's Faculty of Arts and the Edmonton Public Library. Free, everyone welcome. Info: www.uofaweb.ualberta.ca/arts/lunchbythebooks.cfm

POETRY OPEN STAGE THU, 8 PM. NAKED CYBER CAFE & ESPRESSO BAR, 10354 JASPER AVE., 425-9730 Weekly open stage poetry readings and performances. All welcome.

POETS' HAVEN READING SERIES MON, 7 PM. UPPER CRUST CAFE, 10909-86 AVE. Weekly readings, presented by the Stroll of Poets Society. Info: Nir, 422-8174 or www.strollpoets.com

POETS INK THU, 7-9 PM. ST. THOMAS CAFE, ST. ALBERT. Weekly writing evenings. Info: www.poetsink.org

THE RADICAL LIBRARIAN TALKS ABOUT HUMAN RIGHTS MAR 25, 7:30 PM. INOX METROPOLITAN UNITED CHURCH, 8307-109 ST, 83 AVE ENTRANCE Dr. Toni Samek talks about your right to read and write. Hosted by Amnesty International Edmonton Group. Info: 496-7032

STORY SLAM 3RD WED EVERY MONTH, 8 PM. BLUE CHAIR CAFE, 9624-76 AVE. Sign-up 7 pm. First ten writers only, allotted five minutes each. Info: thebunkerproject@hotmail.com

WAH! PIGS, POLICE AND PENIS GOURDS MAR 20, 7 PM. STANLEY A. MILNER LIBRARY Andrew Hamilton and Matt Singer present their documentary about their illegal journey to West Papua New Guinea. Info: 496-7032

WELCOME TO THE REEL WORLD SERIES WED, 5 PM. RM 325 CIVIL ENGINEERING BUILDING (CEB), U OF A CAMPUS Global issues film and speaker series: MAR 26 "Iraq for Sale: The War Profiteers" Info: www.iwek.ualberta.ca

WILLMORE WILDERNESS PARK MAR 26, 7 PM. STRATHCONA BRANCH LIBRARY, 8331 104 ST. Ray Rasmussen shares stories and photographs of his hikes through Alberta's untamed wildlands. Admission: \$5 Adults, \$1 Children.

WORDS WITHOUT BORDERS APR 4, 7 PM. STANLEY A. MILNER LIBRARY Featuring readings by Jalal Barazani, Ahaa Cooper, David Davida and Sheng Xue. Admission: \$10

WRITERS CORNER MAR 30, 1:30 PM. STANLEY A. MILNER LIBRARY With writer, activist, poet and community worker, Greg Scofield. Info: 496-7000

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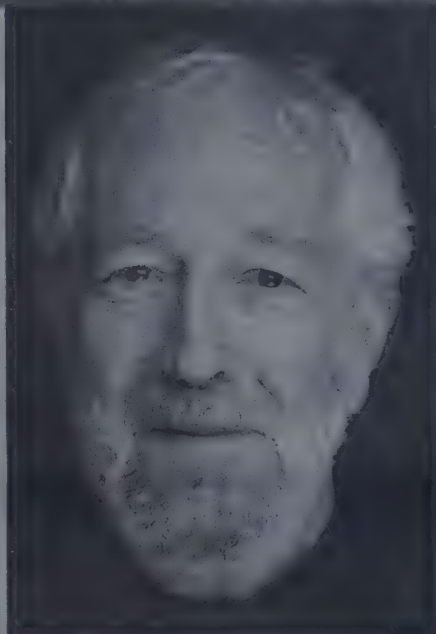
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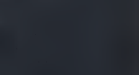
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PROFILE • OFFICE VAMP • BY ASHLEY ANDEL / 138 words

Bear-ing Her Teeth

LINDSEY MCNEILL’S DAY JOB AS A RADIO-STATION RECEPTIONIST GIVES LITTLE INDICATION OF HER NIGHT-TIME PROWLs

I’ll go out on a limb and say that I have practically no love for rock radio, so I write this with something of a biased voice.

The roar so prevalent on Edmonton’s mainstream rock standby 100.3 The Bear has grown to sound like an industrial toilet flush to me—so much that I find myself wondering about the people on the other side of the speakers, and if they really like what they play.

100.3 The Bear touts itself as Canada’s number-one rock radio station, boasting the boost and break of Nick-eback and other regrettable dreck like Linkin Park and the redundant Finger Eleven.

Ugh. But it was also at The Bear that I recently got back in touch with Lindsey McNeill, an old acquaintance from high school. She’s a neo-feminist who dresses up like Nosferatu and makes short films at FAVA. She also works for The Bear, and according to her, Fearless Fred is an environmentalist with a soft spot for Rachmaninoff.

McNeill is the remarkable, petite girl in reception that does out the station’s prizes. Oftentimes, the starry-eyed rig pigs who win pairs of tickets to upcoming events will offer her the other one (some chiefly to

see her again). Now, Lindsay, what to make of all those Guantánamo-esque torture contests Paul Brown keeps running?

The Bear hasn’t been Lindsey’s only adventure in radio; she used to be with CJSR, and it’s this drastic contrast that prods me to ask her, “So why are you working for The Bear?”

“For our first bonding experience, my co-workers and I went to see a snuff film at the Black Dog,” she might retort.

In her other life, McNeill is a worker of the unreal. On her lunch breaks, she takes out her smooth-writer and notebook. The scribbles from her pen become the frames of a film; her subjects include death, loss, fear—and the fear of further death and loss. She asks the viewer if the dead hold more emotional viability than the people alive and kicking around us. She might wake up suddenly at 3 a.m. to jot something down, knowing full well she’ll have to wake up at 6 a.m. to bear the brunt of The Bear’s morning radio antics.

“There are times where I want to stab myself in the eye with my letter-opener, and times where my face hurts from all the forced smiles”, she says from her desk, flashing a sideways smile as she thinks of liquid latex and spirit gum.

But as night falls, dissolve to a scene of some hideous reptilian shape wriggling out from underneath a derelict mattress occupied by two entangled



Undercover Monster | After her day job, McNeill retreats to a world of vampire fantasies. PHOTO SUPPLIED

lovers. The beast’s skin practically tears as it escapes the tight squeeze between fabric and floor. It reaches with ghastly claws to the mingling tongues and throats, and then amidst

the mounting tension someone in the background yells, “Cut!”

Dressed quite literally to kill, McNeill plays the preying vampire in Travis Barton’s film *Trespassing*,

shot on location at FAVA. Other than that, I’m unable to glean much information about the production from her. Instead, McNeill placates me with a tale of poorly aimed gore from a different project: “I was in a zombie film recently, and a jet of blood was supposed to hit me dead-on, but it missed by about a foot. I wasn’t pleased.”

Like Jacques Tati or Roman Polanski, McNeill knows the importance of theatrical experience to a filmmaker. She has a background in modern dance, and was one of the first in her earlier film studies groups to consciously incorporate movement into her projects. You can see traces of the former dancer in the way her monster fans its fingers and shrugs its shoulders.

“There are times when I’m fearful that I will forever be a weekend filmmaker,” she laments, “becoming more complacent and comfortable with the daily grind to not worry about how I’m going to pay my rent. However, there’s also many surprising benefits about my job, like meeting people in the radio industry. And the free stuff.”

It’s two incongruent worlds of dudedebros and death-throes that McNeill casually sweeps through. Who would ever suspect what creatures lurk underneath the skin of the sweet girl at the reception desk? McNeill is a testament to the Walter Mittyish notion that wherever there’s a desk, there’s usually a daydreamer.

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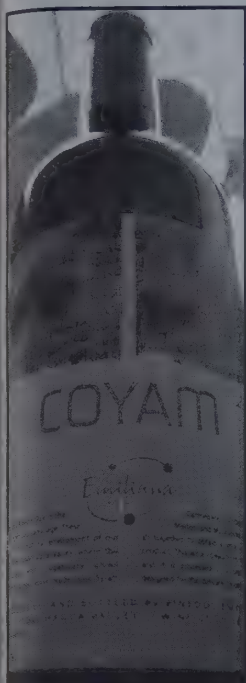
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1st Person
Edmonton's Stories
Page 55

SEE

WEIRBING • ECO-FRIENDLY & ESOTERIC • BY MELISSA PRIESTLEY | 832 words

Dynamite Bio-Dynamics



Holistic Viticulture | Biodynamic wines are produced with cosmic forces in mind. PHOTO BY MELISSA PRIESTLEY

THIS WEIRD ORGANIC TREND IS ONE WAGON THAT WINEMAKERS ARE HAPPILY JUMPING ON

Spring has arrived (in some places, anyway) and winemakers around the world are already attending to this year's crop. Some are fermenting yarrow flowers in a stag's bladder, which they will later mix with compost. Others are digging up the cow horn full of fermented manure that they buried last season, so they can spray the diluted mixture over the soil.

Sound a little strange? While biodynamics does involve some odd-looking practices, it is nevertheless a viable system of eco-friendly agriculture that addresses issues of vineyard health, wine quality, and the environmental impact of winemaking.

Viticulture has not escaped the ubiquitous influence of the organics industry. Thousands of wine producers are currently making wine organically. As in other industries, use of the term "organic" is regulated—in order for it to appear on a wine label, the product must meet standardized criteria, which vary from country to country.

(Some wines are made from organic grapes but the production may not have been entirely organic, which is why some labels bear the confusing phrase "made with organic grapes" instead.)

There's an international biodynamic certifying body too: the De-

meter Association. For a farm to be certified, it must be free of prohibited artificial additions for three years and operate under biodynamic management for at least two.

However, many wineries that adhere to biodynamic practices do not seek certification, as it is an expensive and time-consuming process. Which means the biodynamic and organic wine movements is likely much larger than official figures indicate.

While biodynamics incorporates many of the practices of organic and sustainable farming, it is not just an agricultural method—rather, it is a holistic worldview that sees the entire vineyard as a self-sustaining, self-regulating system connected to cosmic forces. The biodynamic producer aims to balance all aspects of the ecosystem by following the natural rhythms of the earth and renewing a spiritual connection with the land.

Biodynamics 101

Biodynamic agriculture was founded in the 1920s by Austrian scientist/philosopher Rudolf Steiner. Though this philosophy contains several specific tenets, the essential principle for the biodynamic farmer is to recognize and balance the interrelationships between everything on his farm.

Organic waste must be recycled into the nutrient stream, a diverse population of predator and prey animals must be encouraged to inhabit the ecosystem, and biodynamic preparations—diluted treatments and composts made from herbs, minerals, and manures—must be periodically applied to the farm.

And as goofy and Druidic as the manure-and-cow-horn recipe might look on the surface, these preparations serve the valuable purposes of providing necessary trace substances and controlling pests.

The biodynamic approach has been particularly widespread in France and the United States, though it is also common elsewhere. Unfortunately, most wines do not include the Demeter logo on their labels, and many more are biodynamic in every aspect but official certification.

From France, wines by Leflaive, Zind-Humbrecht, M. Chapoutier,

and Gombaude-Guillet are all made from biodynamic grapes. I have tried many of Chapoutier's offerings, and they are always a great value; try the Belleme Rouge or Blanc for everyday table wines, or the La Bernardine Châteauneuf-du-Pape for a more elegant style.

Other notable biodynamic producers include Alvaro Palacios and Mas Estela from Spain, Benziger and Brick House from the United States, and Santa Emiliana from Chile. I highly recommend Santa Emiliana's Coyam, which is a lusciously rich wine with wonderful herbal aromas and a juicy palate.

Ultimately, the rationale for drinking biodynamic and organic wines is comparable to the one for buying organic food: allowing nature to take its course is better for plants and animals, and the environment—so I'll bet it's good for us humanfolk too.

A Note About Sulfites

Recently, sulfites have become the new wine bogeyman. Many people blame sulfites if they have a negative reaction to a wine (e.g., headaches, nausea, heartburn, or flushing), and therefore look to organic or biodynamic wines under the assumption that these wines will be sulfite-free. However, sulfites are a natural byproduct of fermentation, so all wine contains some level of sulfites. While certified organic and biodynamic wines cannot have sulfite additions exceeding 100 parts per million, the sulfite levels in most non-organic wines aren't much higher.

Sulfite allergies are actually quite rare; they usually only affect people with asthma and even then, only five per cent of that small group. A sulfite reaction causes asthmatic attacks, hives, and swelling of the tongue and throat—far different from the common wine complaints.

It's more than likely that the average wine-induced symptoms are caused not by sulfites but dehydration, overindulgence, and/or sensitivities to other compounds in the wine. Studies have shown that dried fruits, processed potatoes, and pickled foods contain much higher sulfite levels than wine; people with a sulfite allergy are more likely to have a reaction to a plate of French fries than to a bottle of wine.

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MANRAYCIN SATURDAY AFTERNOON MARCH 26

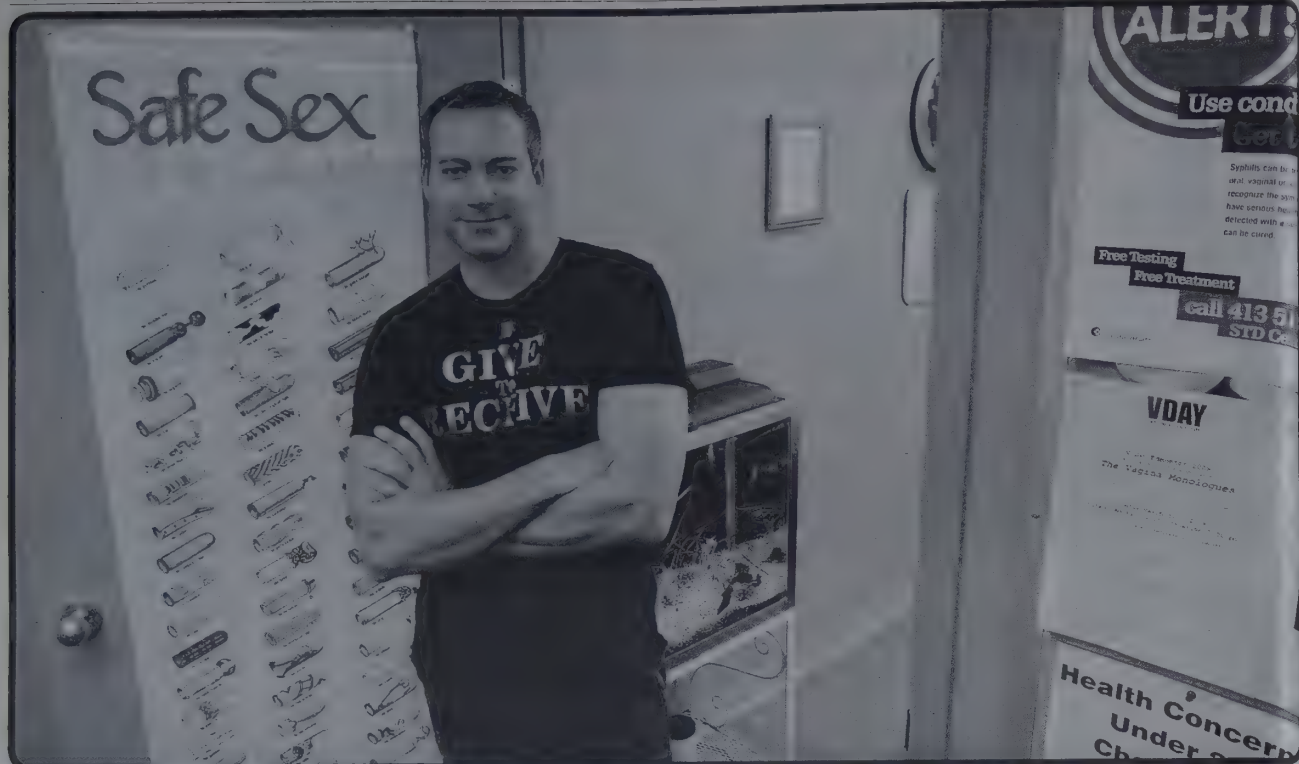
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DR. BRIAN PARKER | SEXOLOGIST
 PHOTO BY MERYL SMITH LAWTON
 Q&A WITH EDMONTONIANS BY MATTHEW HALLIDAY

How does one become a sexologist?

Well, lots of people would probably like to say they're sex experts, but I actually went to school, the Institute for Advanced Study of Human Sexuality, in San Francisco. Pretty well when someone calls themselves a sexologist, anywhere in the world, that's where they went.

Do you think with all the sex columns and workshops and everything else out there that there's still a sexual information deficit?

I don't know if there's a deficit, but as much info as

there might be out there, there's still a lot of people that do have guilt or shame that won't access that information. ■ might be religion or culture or a bad experience, many things, but there's still a need.

What's the most unusual sexual problem someone has ever come to you with?

I had one young woman from Connecticut who told me she was having pain in the clitoris, and she said it was from a soccer ball that hit her. Over time, it took about four e-mails, she said it was actually a sex toy,

and then she finally said actually, it was a sander.

Oh my God.

Yeah. So strange things like that... but the biggest is just people who have a lot of shame about sex... That's why I got into this. I had guilt and shame about masturbation when I was younger. I had to come out as a masturbator. I grew up in a very small, homophobic town where you didn't masturbate or have oral sex—you just screwed chicks, you know? So it was very much like coming out with your orientation. I remember I was in university and

I was living with someone else from this small town and I basically said, "Oh do you masturbate?" and they said, "No, I would never ever do that." So I felt a lot of shame. And then two weeks later he came back and said, "Yeah, I do every single day and have since I was 12." Nowadays kids are very different—I teach in the school system and you hear kids... well, I've had scenarios where a ninth-grade boy raises his hand and says "I'm happy to announce, I did a survey, and every single boy here is a masturbator." So now they're all out.

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(CITY LIVING • SENSELESS VIOLENCE | 173 WORDS)

God Save The Kid



MY TOWN SCOTT LINGLEY
A SUNDAY LRT RIDE TURNS
COLD WHEN A KID WITH A
BLOODY FACE AND A MANGLED
HAND BOARDS THE TRAIN

Following an afternoon matinee of mindless violence, I boarded the LRT at Central Station and started heading south. The train was pretty full for a Sunday and I took the first seat available across from an older chap who was escorting a big box containing a new printer. I tried to concentrate on a book amid the dull rumble of voices and the occasional piercing shriek from the wheels as the tracks bent past mirror-plated Corona toward Government Centre.

"Excuse me," said the kid, maybe 15 years old, whom I had barely noticed across the aisle. "Could either of you spare two dollars and 50 cents so I can get to the Youth Emergency Shelter?" He was dressed in

a T-shirt despite the sudden wintry weather, with a dirty ballcap, jeans that slid down his bony hips, and laceless black Keds with white skulls on his feet. Upon closer examination, I noticed he also had blood on his face and clothes.

The older chap quickly produced his wallet and passed the kid a five. The kid, meanwhile, continued to talk unprompted, which might have been what he really wanted all along. Between drapes of straight black hair, pain and fear brimmed from his eyes and cut grimy tracks down his cheeks.

WATCHING HEADS EXPLODE AT THE MULTIPLEX FOR 90 MINUTES HAD NOT EQUIPPED ME FOR RECKONING WITH ACTUAL SENSELESS VIOLENCE. ALL MY EXPERIENCE OF ARTIFICIAL VIOLENCE HAD TAUGHT ME THAT BLOODY RETRIBUTION WAS THE ONLY WAY TO RIGHT THIS WRONG.

"Some guys just beat me up in Church Square," he said, trying to retain the composure that his tears had already betrayed. "This is my first time in Edmonton and I never been robbed or jumped before or nothing like that and they hit me with sticks. They smashed my finger." He opened the wad of fast-food napkins clutched around his right hand to show the pulp of his thumb,

livid and juicy like a stepped-on strawberry. The words continued to tumble forth about how he thought his life was going to get better when he left Toronto, how these guys took his jacket and, once free of it, he ran away. Sore-looking bumps rose on his hands and forearms—"defense wounds," according to the paperback police procedural I had brought to pass the time—and a daub of blood dried to brown at the corner of his mouth.

"You're going to the hospital to get that looked at, right?" the older chap said and the kid quickly point-

ed down the tracks, "Yeah, Health Sciences..." Before he disembarked on the north side of the river, the older chap fished in his pocket and dumped some more change into the kid's hand, "in case you need to make a phone call."

The kid continued to sob and cradle his mangled hand as I sat steeping in the chill that had suddenly welled up from the pit of my stom-

ach and flooded my limbs. I wanted to say something consolatory, soothing even, but all I could think of was to calmly inquire if someone was meeting him at the hospital. He said yeah and asked if he would have to pay at Emergency, and I told him he wouldn't, but he might have to wait a little while. This seemed to alarm him and I felt bad that I'd said it.

We fell into silence again while he reached into his mouth to wiggle a tooth. I felt weak and useless—watching heads explode at the multiplex for 90 minutes had not equipped me for reckoning with actual senseless

violence. What could I do? All my experience of artificial violence had taught me that bloody retribution was the only way to right this wrong. But vengeance fantasies were no consolation at all in this situation.

And what if I'd been there when this poor kid was attacked? Would I have been able to stand up for him then, or would I have let the will to violence have its way while I looked

around for some officially sanctioned authority to intervene? Answerless, I looked out the window like there was something out there I wanted to see.

We got off the train into the bright sunshine and he asked me if I had a smoke. When I said I didn't he turned and crossed 114th toward the hospital with his busted hand and his inner hurt scabbing over into anger and fear of our city streets, even in broad daylight.



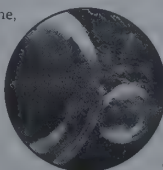
50 BUCK • BY STEVEN WELSH | 502 WORDS

Random Smiles

THIS WEEK'S SOBUCKER
DISCOVERS THE PRICE OF
TRUE HAPPINESS IS
SURPRISINGLY AFFORDABLE

Fifty bucks isn't a lot of money.

These days, a couple spends \$50 on a movie premiere, with snacks. It's a mid-price dinner for one, a ticket (or two) to the theatre, or a nosebleed seat to see the Oilers. This weekend, however, it bought a few hours of surreal smiles to some jaded Edmontonians.



\$26: Feel-Good Supplies

With my partner in crime by my side, I stepped into a local flower shop. I browsed around for the best value and eventually settled on an armload of 24 blue carnations (\$24). Each flower was sustained by its own water spike and was carefully wrapped in cellophane. The clerk grumbled a little, but she wasn't otherwise swamped with customers that early Saturday afternoon. Our next stop at the nearby dollar store secured us two containers of bubbles with wands (\$2).

We took our purchases to the Parkdale area, west of Northlands. I drove slowly down narrow side streets while my wife and I hung

our wands out of the car's windows. Wind-filled bubbles drifted out behind the car. Every so often, one of us would jump out to hand a flower to an amused spectator. Occasionally, a few kids would pace us down the sidewalk, popping the bubbles with their fingers or bicycle wheels.

We witnessed smiles of enchantment and bemusement, and wondered about the stone-faced acceptance of the proffered flowers. A couple of our gifts were dumped into a handy garbage can before we could even return to the car. From others, we received warm thanks and invitations inside for coffee. The most common reaction by far was incredulity: why were we doing this? What was this for? What were we selling? We didn't have an answer for them. We'd shrug, smile, and hop back into the car.

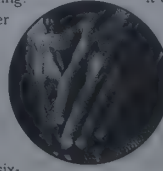
\$18: Sweets For Grandpas

We spent \$18 on a six-pack of freshly baked tarts and four cups of coffee from the Wild Earth Bakery Café and drove to our last stop: a seniors' centre. We picked a pair of men sitting together

and asked if they wanted to share a coffee and a chat. Soon I was discussing online revisionism of WWII with one as my wife learned how to play cribbage from the other. We smiled wistfully as we walked away from the centre, each of us missing our own long-passed grandfathers.

By the end of the afternoon, we were ready to return home. We were full of that rare feeling of earned self-satisfaction. We might have touched a few lives that afternoon.

"Practice random acts of kindness and senseless acts of beauty." The concept was tainted by the anemic, politically correct do-gooderism of the '90s. Reaching out with a random gesture has become hopelessly square in our über-ironic, world-weary culture. That doesn't mean it doesn't feel good. Even the



most jaded hipster can warm the sub-cockles of his heart with a selfless gesture of surreal kindness.

\$6: Comedown

With my last \$6, I hit the self-serve car wash: that bubble soap is a bitch to clean off.

Wanna try it? Send your idea for 50Buck to stories@see.greatwest.ca.

EDDIES EXTRA

Issue 2 Mar 2008

~ SPECIAL EDITION ~

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~ EDMONTON, AB ~

Tickets for the 2008 Eddies are on sale soon, and they won't last long. This year marks the 15th anniversary of the Eddies—this is their 10th spectacular year in Edmonton—and in the last few years, the event has become one of the city's most legendary parties.

The gala is a celebration of everything Big Rock and started in 1994 when Ed McNally, founder

of Big Rock Brewery, stumbled onto the idea of having drinkers make commercials for his local, independently brewed beer. Who better to spread the word about this beer than those who drink it! Growing in scale and glamour every year since then, the event has raised over \$100,000 for local charities.

The years have seen some brilliance and some craziness, tasteful and tasteless ideas—and that's just the outfits. If you want to attend this year's hottest party, you'd better move fast.

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A TRIP TO GROTTY 118 AVENUE IN SEARCH OF CARIBBEAN CUISINE GETS DERAILED, THEN REDEEMED BY A YAH MI DEH!

A YAH MI DEH!
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This was supposed to be a review of a different Caribbean restaurant on the northeast side of town. I'd heard the name of the place for years and, having already tapped into the limited Caribbean options available to me in the parts of the city I tend to frequent, I corraled my perennial co-diner for a trip into uncharted territory. As we drove east on 118 Avenue, the city became progressively lower and flatter until we arrived at the

grotty little strip mall that contained the Caribbean joint in question, announced by a grimy blue plastic sign with the corners broken off, lettered in white paint. It was dark inside, but the OPEN sign glowed between the white metal bars on the windows and door. I balked, suggesting that maybe we should keep moving toward one of the Caribbean places on Fort Road.

My co-diner said we shouldn't judge the place on its location.

So we entered. It was big and empty, with that feeling of hopelessness that pervades a certain kind of bar, the walls plastered with faded travel posters from Jamaica and other excuses to hang up pictures of large breasts. The smell of food

was conspicuously absent. Booming dancehall music was the only sign of life, until a gentleman clad in gleaming white street attire emerged from the back, a baseball hat perched high and crooked on his head with a swag of skinny black braids hanging out of the back, a small portrait of Bob Marley on a long silver chain around his neck.

He greeted us and asked us what we were after. We told him we wanted to eat. He explained that he had just started to cook and asked what kind of food we were looking for. We rattled off a list of Jamaican delicacies. He told us about a good Caribbean place up the street another few blocks that could help us out. Food, he admitted, was a mere obligatory sideline he indulged in to comply with liquor control board regs.

We got back in the car and ventured on, looking for the big yellow sign he assured us we couldn't miss. And there it was: a cute little shack gaily painted and placarded with a sunset, a palm tree, and the words A Yah Mi Deh! If nothing else, it looked more promising from the outside than the last place.

That impression grew when we passed through the door into the bright, spotlessly clean little restaurant with a vibrant tropical colour scheme and the tantalizing scent of Caribbean spices in the air. The smiling woman behind the counter beckoned us in and indicated the smaller of two handwritten menu boards, which told us which of the

items from the bigger menu board were available that day: fish, jerk chicken, goat curry, oxtail. This was definitely the saner choice.

We ordered one each of the fish (\$15) and jerk chicken (\$11), large please, with rice and peas. The friendly proprietress then gave us a quick intro to Jamaica's malted soft drinks and why we might not like them (molasses not being the most refreshing taste in the world). We ordered Heinekens instead. I could see a very tall man through the kitchen doorway set to work on our food. He paused to punch a button on his boombox and a tinny waft of Jamaican soul drifted across the dining room.

We weren't very far into our beers

The whole works had been panned to perfection, yielding a firm, substantial slab of white meat with sweet, still-crunchy vegetables imbued with an acetic tang and an expertly balanced spiciness that let all the flavours come through. The rice and peas (actually kidney beans), flavoured with coconut milk and whole sprigs of thyme, would have made a delectable meal unto themselves, and I kept trying to shovel them as far past my capacity to hold food.

My co-diner had inadvisably gone ahead and poured hot sauce (made from the scotch bonnet or habanero pepper favoured in Jamaican cuisine) on her meal before tasting either and remarked that her lips were burning away. The mound of deep-browned

MY FISH WAS ESCOVEITCHED: THE TWO THICK KINGFISH STEAKS IN MY ORDER HAD BEEN MARINATED IN LIME JUICE UNDER A LAYER OF SLIVERED CARROTS, PEPPERS, AND ONIONS THAT HAD BEEN COOKED IN VINEGAR AND ALLSPICE.

when our meals appeared on the counter and we fetched them with the requisite bottle of Jamaican hot sauce. The plates were heavy with our selected meats and enormous servings of rice and peas. Some steamed green beans, carrots, and peppers came in little side dishes.

My fish was escoveitched, which is to say the two thick kingfish steaks in my order had been marinated in lime juice under a layer of slivered carrots, peppers and onions that had been cooked in vinegar and allspice.

chicken, fragrant with aromatic spices like nutmeg, cinnamon, and ginger, had plenty of flavour on its own and fell off the bone in moist tender chunks.

It's a real pleasure to stumble on a place run by personable people who take great pride in their premises and their food. A Yah Mi Deh! is obviously such a place. Thanks to the owner of that other Caribbean place for the recommendation—he knows good food, whether he actually serves it or not.

BURGERS

MOTORAUENT (12406-66 ST) Although the food is relatively good, the real reason to visit Motorauent is to see the physical structure of the place. To say it's unique hardly does it justice. Unless you've been before, you've likely never had an experience like Motorauent.

★★★★☆

CAFÉ

MILL CREEK CAFÉ (9562-82 AVE) If you're visiting Edmonton and staying downtown, walk south down the stairs at the MacDonald, cross the bridge, and head into Mill Creek ravine. Follow the path, go up the hill at the Mill Creek Pool parking lot and wander right to the Mill Creek Café for a light bite to eat. That way, you'll experience both the great geography and the small-town hospitality we're so proud of.

★★★★☆

CASUAL ELEGANT

BACON (6509-112 AVE) This great little bohemian-chic restaurant offers a limited choice of familiar (ish) items with some innovative twists. By pairing locally produced items with some deft hands in the kitchen, they manage to pull off simple organic dishes that are worth remembering.

★★★★☆

CHINESE

NEW TAN TAN (10133-97 ST) If you're a dim sum veteran, you'll probably be happy enough with the New Tan Tan and its somewhat "rugged" style. But if you're new to this type of service and are looking for dim sum for dum-dums, you might want to try someplace a little less... haggard?

★★★★☆

EUROPEAN

CONTINENTAL TREAT (10560-82 AVE) Definitely not the type of place that hopes to dazzle you with its creativity—the menu consists mostly of standard (somewhat plain) preparations of Eastern European favourites. It's

the type of restaurant that used to set the standard for high-class dining, and it can still be a nice treat.

★★★★☆

FINE DINING

HARDWARE GRILL (9608 JASPER AVE) Arguably one of the best restaurants in Edmonton. Be warned, however: if you go, it's an undertaking. Definitely not the type of place you just pop into with friends on a whim. Be prepared to fast for at least a week before going, and hibernate afterwards; the portions are way too big (and are priced accordingly).

★★★★★

MADISON'S GRILL (10053 JASPER AVE) Without a doubt, one of the top restaurants in Edmonton. The warm and comfortable surroundings make this a perfect place for a romantic getaway, or for that special occasion.

★★★★☆

FRENCH

LA TABLE DE RENAISSANCE (10046-101A AVE) I can't think of a better way to spend your lunch hour or a warm summer evening than sitting on La Table de Renaissance's patio enjoying one their traditionally prepared Provencal classics. A nice touch of café culture here in downtown Edmonton.

★★★★☆

HOTEL

HOTEL MACDONALD (CONFEDERATION LOUNGE) (10065-100 ST) Wondering whatever happened to the grand old tradition of hotel dining? It's at the Hotel Macdonald. But if you're not up to dropping some large coin on a meal, pop by the Mac's Confederation Room for a glass of wine and a bite to eat. It's a guilty pleasure everyone should experience once.

★★★★☆

INDIAN

TANDOORI GRILL EXPRESS & MONTREAL DELI (6508-75 ST) Despite the odd menu, these folks are capable of some fine cuisine. If you go, spend some time chatting with

the staff and see if they can prepare any of your favourites. If so, you just might find that you have a new favourite tandoori restaurant.

★★★★☆

ITALIAN

SANTOS PIZZA AND STEAK (10821-95 ST) Excellent place for a lunchtime sandwich in the heart of Edmonton's Little Italy. It's not all fancy schmancy and uptight, but then again it isn't all fancy schmancy and uptight. They offer good standard Italian fare, prepared well at reasonable prices. What's not to like?

★★★★☆

KOSHER

CAFÉ LEVI (EUROPA BOULEVARD, WEM) You've got to be meshuggenah if you think there's a better place for falafel in Edmonton. The next time you're at the mall and need a bite, do yourself a favour and give this kosher food counter a try for an orthodox take on traditional mall fare.

★★★★☆

MIDDLE EASTERN

KAMIL'S TURKISH CAFÉ AND RESTAURANT (12408-118 AVE) If you're the type who can relax and just go with the flow and not be too put off by Kamil's location and informal nature, you might have a new favourite little spot for some down-home Turkish food.

★★★★☆

PIZZA

FAMOSO NEAPOLITAN PIZZERIA (17750 JASPER AVE) If you're interested in good food in a fast-food atmosphere, or are looking for franchise opportunities, look no further than Famoso. They serve authentic Neapolitan pizzas, as per the regulations set out by the Associazione Verace Pizzeria Napoletana, and they do it quickly.

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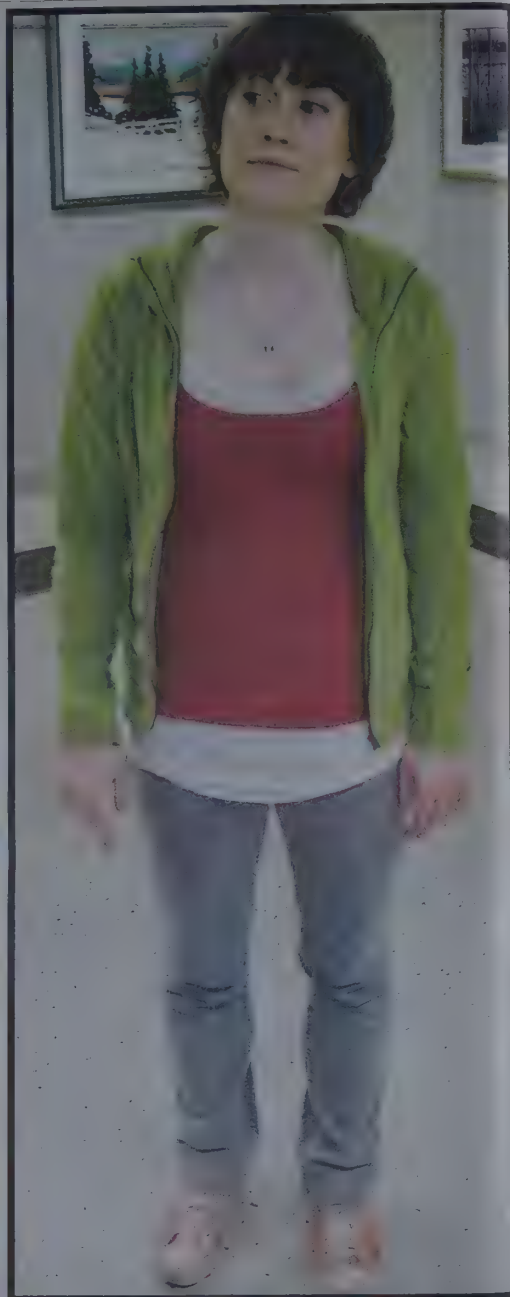
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myLook

Skye-Lindsey Meehan | Prospective Healthcare Worker
BY CHRIS LEWIS

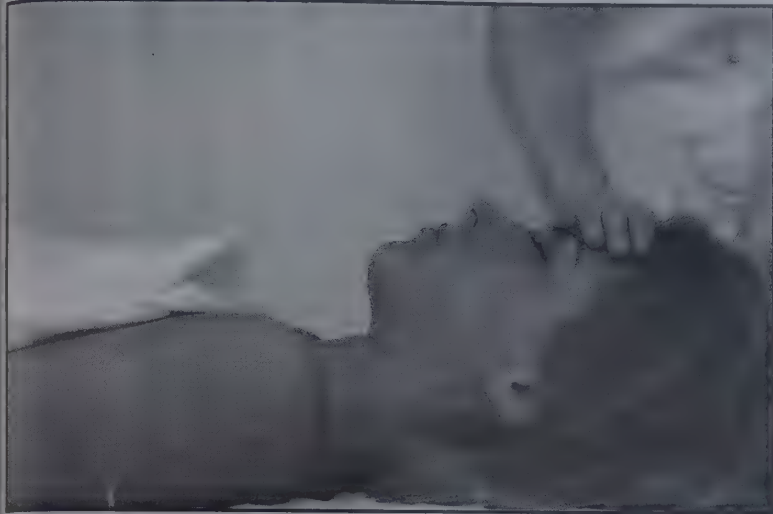
Hair: By Ellen at Evelyn Charles, downtown.

Wearing: The shoes? Converse. My mom bought them for me in Victoria, I think. The pants are something-or-other, I'm not sure they have a brand name. I got them at Forever 21. My friend Diana got me the zip-up hoodie; it's from Jacob. The tanktops are totally random, no idea where I got them—it's all about the layering. The hat is from The Bay.

Into: I'm reading a book right now called *The Body Project*. It's all about women and their bodies and how they've been perceived since the Victorian period. It's really interesting. It talks about how attitudes toward menstruation have changed since then. How they used to be all about womanhood and children and change, but during the 20th century it's become about the consumption of sanitary products. I also like ice cream, especially the birthday-flavoured kind from Marble Slab. It makes me feel like I'm six.

URBAN WELLNESS • REIKI • BY MELISSA PRIESTLEY / 775 words

I'll Be In Touch



Oh, Reiki, You're So Fine | You're so fine, you blow my mind—oh, Reiki! PHOTO SUPPLIED

AN HOUR OF HANDS-ON HEALING LEFT ME WILLING TO BELIEVE THERE'S MORE TO REIKI THAN NEW AGE HOO-HA

Think it's strange to have a complete stranger place their hands on you and channel universal life force energies throughout your body in order to promote physical, mental, and emotional healing?

Okay... it's strange. We'll grant you that. But before you condemn Reiki as just another example of New Age hogwash, consider the historical precedents. The laying-on of hands is a practice that originated millennia ago in countless cultures—there are even Biblical examples of Jesus

placing his hands on the sick to heal (a practice still performed by various Christian sects, notably the Pentecostals). Also, consider that your belief or disbelief in any form of treatment can make or break the efficacy of it—any rigorous scientific medical study requires control groups to account for the placebo effect.

With all this in mind, I headed downtown to the StillPoint Healing Centre (2nd floor, 11209 Jasper Avenue) for my first-ever Reiki session. Reiki works under the principle that there are unlimited universal life force energies that we can tap into. The Reiki practitioner essentially acts as a gateway for these energies. Once the energies enter you via the

practitioner, they go to work healing you and unblocking any areas that may have been obstructing the

cal history, along with a diagram of a body on which I was to circle the areas where I felt pain. After I completed the form, the Reiki practitioner welcomed me into a dim, incense-heavy room lit by the rosy glow of candles. A CD of quiet, mantra-like chanting muted the sound of traffic along Jasper Avenue (although I was grateful motorcycle season hadn't started yet).

The practitioner instructed me to lie face-down on the massage table and cover myself with the blankets if I liked. She began the session by vigorously rubbing her hands together. After standing at the head of the table for a minute, she placed her hands gently on my head. As the session progressed, her hands moved to my shoulders, back, stomach, and feet.

While Reiki doesn't typically entail any dramatic physical sensations, the practitioner's hands do get very warm—even hot. And the heat only gets greater; during my session, the practitioner's hands were warm enough for me to feel them through

I started shivering. Maybe I just got a case of the chills—but that seems unlikely, given that I was in a warm room, fully clothed, and lying underneath a blanket.

I also noticed a strange, tingly, numb sensation, almost like my legs were asleep, which occurred immediately after the practitioner placed her hands on my feet. It became so intense that for a moment it was almost more than I could take. However, I focused on breathing and the feeling subsided. The same thing happened again in the second half of the session when she touched my feet after I had flipped onto my back. The practitioner later informed me that tingling, numbness, muscle twitches or spasms, and even seeing colours are not uncommon during a Reiki treatment.

I left feeling deeply relaxed. While the price of a Reiki session (\$70 for an hour) will prevent me from getting addicted, I will definitely treat myself to another one in the future. There are several practitioners at StillPoint who offer different rates, so it is possible to get a cheaper deal.

Even if you're skeptical about the existence of "universal healing energies," a Reiki session still provides you with a full hour of absolute relaxation, and how often do you get that? Many practitioners are also registered massage therapists, so they can infuse a regular massage with Reiki for an added healing kick. Just try to schedule your Reiki massage for a day when you don't have to work—you'll be so relaxed that going back to the hectic, mundane world is unpleasantly jarring.

EVEN IF YOU'RE SKEPTICAL ABOUT THE EXISTENCE OF "UNIVERSAL HEALING ENERGIES," A REIKI SESSION STILL PROVIDES YOU WITH A FULL HOUR OF ABSOLUTE RELAXATION, AND HOW OFTEN DO YOU GET THAT?

flow of energy. Think of Reiki as the medical equivalent of feng shui, the strategic placement of furniture within a room to maximize the flow of chi.

Before my session, I filled out a brief form outlining my basic medi-

cal history, along with a diagram of a body on which I was to circle the areas where I felt pain.

Many people experience a sensation of warmth as the Reiki energy flows through their body, but I was just the opposite: towards the end of the session, I felt coldness spreading through me, to the point where

ASTROLOGY • MARCH 21 TO 26 • BY THE KID / 771 words

CRUISIN' THE COSMOS

PISCES (FEBRUARY 19-MARCH 20)

Aren't you sick of sayin' "coulda," "shoulda" and "woulda," kid? Wouldn't it be nice for once to put a notch under "did"? Well, how about doin' so now? Instead of lettin' chances pass and later on thinkin' you blew it, why not have yourself a gas 'n' just do it? This week, you'll find the courage to go through with it!

ARIES (MARCH 21-APRIL 19)

Now that you're about to begin yet another year, it's time to re-examine the things you hold dear. Whether you know it or not, it's a fact something you've got to holdin' you back, and now's the time to give it the sack. It's takin' energy you should put into your field, and come harvest, it'll only decrease your yield!

TAURUS (APRIL 20-MAY 20)

In order to be ready for this season's upcomin' racin', you're gonna need some major modifications. To get to the point, what you

need is a complete overhaul if you want to be able to compete at all. Well, by lockin' yourself up in your garage this week, you can perfect your performance until it's at peak!

GEMINI (MAY 21-JUNE 20)

Only a loser lets losin' get to them. Winners see losin' as a friend. Instead of freakin' out or gettin' depressed, winners get to know what failed the test and then they can improve it till it's the best. You're able to fix it now that you know what's wrong, and you'll get your chance to try again before long!

CANCER (JUNE 21-JULY 22)

You may have a generous heart, but this week, play it smart. Sometimes wearin' your heart on your sleeve'll make you an attractive target for evil. That's 'cause it uses your kindness against you and manipulates you to do what it wants you to. Be wary of those who make friends just so that you'll serve their ends!

LEO (JULY 23-AUGUST 22)

Leo, this week, success is a gazelle, and you can smell victory as it flees, but it ain't gonna get away this time, nosiree. That's 'cause you've never felt so alive, and you'll have no problem puttin' it in overdrive and runnin' it down. Besides, you've got your pride to think of, so you're not foolin' around!

VIRGO (AUGUST 23-SEPTEMBER 22)

Sometimes when the goin' gets tough, the tough get goin'—out the door. That's 'cause there's no point wastin' time on a war they don't see a reason for. They'd rather save themselves for a fight that matters instead of lettin' triviality tear 'em to tatters. Fight the good fight with all of your might, but don't get involved if the cause isn't right!

LIBRA (SEPTEMBER 23-OCTOBER 22)

Sometimes even fish can't figure out why Fortune ain't some faceless force in the universe. It's made up of the people who wish you better and not worse. That's why,

the best way to increase the good luck you obtain is to increase the amount of friends you attain. This week, you'll find that by bein' friendly, you'll open up lots of opportunities!

SCORPIO (OCTOBER 23-NOVEMBER 21)

Van Gogh's paintin's weren't worth nothin' till after he was dead, but that's not an outcome you need to dread. If you can separate commerce from art in your head, then you'll be all right, 'cause when they're in their own corners, they're less prone to fight. Remember, you do one for love and the other to keep a roof up above!

SAGITTARIUS (NOVEMBER 22-DECEMBER 21)

If life was a college, you'd soon be havin' a test of your knowledge, since the semester's about to end. First you have some papers to finish but your marks can diminish from As to Cs if you fail to do your "T's and cross your T's. This week, don't take a beatin'—before handin' anything in, give it a good

proofreadin'!

CAPRICORN (DECEMBER 22-JANUARY 19)

The game has changed, and you need a new strategy, so take time to try and foresee all the possible eventualities. This game is as complex as chess, and if you make the wrong openin' move, you'll get yourself in a mess. The more time you take now to get prepared, the less chance you'll make a dumb move 'cause you're scared!

AQUARIUS (JANUARY 20-FEBRUARY 18)

If all you can think about is your professional success, you're gonna create an emotional mess. It don't matter how good you are at what you do, if you don't have friends to share your success with you. Remember, the true definition of riches and wealth is measured by the friends you have and your health!

EVENTS

ALBERTA STUDENT FILM FEST MAR 28-29, METRO CINEMA, ZEDLER HALL, CTADAEI THEATRE Screenings and awards presentation for student made films. Presented by the U of A Society for Creative Filmmaking. info: www.myspace.com/albertastudentfilmfest.

A TASTE OF ALBERTA MAR 27, 7-9:30 PM, SUTTON PLACE BALLROOM, 10225-101 ST. Fundraiser in support of the Edmonton Jazz Festival, Jazz Works, and Edmonton Jazz Orchestra. Tickets: \$55 at TIX or the Edmonton Jazz Festival Society 990-0222.

BUSKER'S BALL MAR 21, 6:30 PM, NAKED ON JASPER, 10254 JASPER AVE. Benefit for the Parkland Institute featuring local musicians. Admission by donation. info: 433-5159.

THE CARROT ARTS MARKET EVERY SAT, 10 AM-2 PM, THE CARROT ARTS COFFEEHOUSE, 935-118 AVE. Artists and artisans from the community and beyond share unique gifts, crafts, and artwork. info: www.the carrotarts.ca.

EASTER AT RUTHERFORD HOUSE MAR 23, 12-4 PM, RUTHERFORD HOUSE FAMILIAL HISTORIC SITE, SAS-NATCHEWAN DRIVE Family games and activities including egg painting, an Easter hunt and crafts. info: 427-3995.

THE GOOD MEDICINE FILM FESTIVAL MONTHLY SCREENINGS, STANLEY A. MILNER LIBRARY, 87 CHURCHILL SQUARE APR 12, 12pm "Away From Her", MAY 10, 2pm "Seduced By Lewis" Various health related films presented throughout the semester. info: www.ahim.med.ualberta.ca.

"HOMELESS" FUNDRAISER APR 5, WESTBURY THEATRE, TRANSALTA ARTS BARN, 103 ST. & 84 AVE. Silent auction, cocktails, and dinner followed by a performance of Jeremy Baumann's show "Homeless". In support of the Azimuth Theatre Association and the George Spady Centre. Tickets: \$50, \$400 (a table of 8 at the Azimuth Theatre box office).

THE MAYOR'S CELEBRATION OF THE ARTS APR 7, RECEPTION 5 PM, PRESENTATION 7 PM, WINSPEAR CENTRE Awards presentation and performances by local artists. Tickets at Winspear Box Office.

MAYOR'S PRAYER BREAKFAST APR 16, 7:30-9 AM Special guest Phil Callaway along with other business and professionals pray for the Mayor, Councillors and Civic Leaders. Tickets: \$30, \$250 Table (Ten register at www.prayerbreakfast.ca).

OUTDOOR WAY OF THE CROSS MAR 21, 10 AM-NOON, BOYLE STREET COMMUNITY HALL, 9515-104 AVE. The walk invites people to think about the relevance of the Gospel while taking a walk through Edmonton on Good Friday. info: Linda, 466-6227.

POP CULTURE FAIR MAR 30, 10 AM-4:30 PM, EDMONTON AVIATION HERITAGE CENTRE, 10410 KINGSWAY AVE. Records, toys comics and other memorabilia. Admission: \$5. Seniors and Children free. info: www.popculturefair.com.

WORLD WATER DAY MAR 22, 7 PM, FIDDLER'S ROOST, 8906-99 ST. Music and art show with two eco-artist guests to present water-use info displays and speak to guests at tables. Tickets: \$10 at the door. Portion of proceeds donated to water-focused charities.

Informative presentations, speakers, workshops, outings, monthly and year-end competitions. Check website for locations. Upcoming 08-09 Season, will be at Pleasantview Community Hall. Photographer enthusiasts of all levels welcome. info: www.imagesab.com or Sheila, 469-9776; Muffy, 452-6224.

INNOVATORS NETWORKING CLUB TUE, 11:30 AM-1 PM, CAFE SELECT SOUTH, 109 ST. & 84 AVE. BUSINESS NETWORKING GROUP MIXER, and CLUB MEMBERSHIP DRIVE. info: DWAYNE, 463-6240 or DWAYNE@BANKEN.CA.

N'ORATORS TOASTMASTERS CLUB WED 7-8:45 PM, LONDONEDRIVE PUBLIC LIBRARY, LONDONDRIVE HALL, 137 AVE. & 66 ST. Learn to speak clearly and with confidence in a supportive group. info: www.norators.com.

NORWOOD TOASTMASTERS CLUB THU, 8-10 PM, 10425 KINGSWAY AVE. Improve public speaking and communications skills in a fun and educational environment. info: 465-9934 or www.norwoodtoastmasters.org.

POWER SPEAKERS TOASTMASTERS CLUB WED 7-9 PM, GRANT MACLEAN COLLEGE CENTRE FOR THE ARTS, RM 437 Learn to speak with confidence in a supportive environment. info: 732-0693 or www.powerspeakers.ca.

WEST-END TOASTMASTER CLUB TUE, 6:45-9 PM, JASPER PLACE LIBRARY, 9010-56 ST. Friendly environment of personal progress and mutual support. info: 495-5424.

WOW-WIRED ON WORDS SUN, 1 AM-1:15 THREE BANANAS CAFE, CHURCHILL SQUARE An eclectic creative writing group welcoming both professional and amateur writers. Suggested donation \$10. Monthly meetings. info: bewell2008@gmail.com.

YOUNG COMMUNITY LEAGUE 2ND FRI EVERY MONTH, 5 PM, REMEDY CAFE, 863-109 ST. For discussion topics and suggested readings go to www.facebook.com/group.phpgid=355921504.

HEALTH & WELLNESS

CANADIAN NATIVE FRIENDSHIP CENTRE 10205-101 ST, 479-1999 A range of services for members of the Native community, including a free community lunch Fridays at noon, employment and Public Health Information, counselling referrals and one-on-one support, AADAC & Legal Aid referrals, low cost or free beds, housing and clothing referrals. info: 479-1999.

COMMUNITY WEIGHT-LOSS CHALLENGE VARIOUS LOCATIONS 6 week course advising diet and active lifestyle. info: Carla, 966-0185.

CONSTITUTION EVERY 1ST & 3RD WED, 7 PM, 10431-37 AVE. A unique healing process, transforming past burdens into positive affirmations. info: 967-9612 or constitution-currents.ca.

EXPLORE STILLNESS WED, APR 9 & 23, 7-9 PM, UNITY CHURCH OF EDMONTON, 13210-106 AVE. With Eckhart Tolle. Learn to replace unconscious thoughts with ability to perceive sacredness of oneself and the natural world. "Stillness Amidst the World" video/discussion/meditation workshop. info: 913-6466, or www.unityofedmonton.ca.

FREE YOGA CLASS EVERY SUN, 6-7 PM, LULULEMON ATHLETICA KINGSWAY All levels welcome, new styles each week, mats provided. info: 417-1200 or kingswaygardencommunity@lululemon.com.

GENTLE YOGA RADHA YOGA 9946-87 AVE. Weekly classes in small group settings, Sunday Satsang (by donation). Call for schedule and fees. info: 432-3363 or www.radha.org.

LIVING POSITIVE TUE, 7 PM, SUITE 502, 9912-105 ST. Confidential space where POC people can discuss and share common issues of concern. A peer-driven AIDS service organization, providing direct support to people living with HIV in Alberta. info: 488-5768 or edmlivingpositive.ca.

LOTUS SOUL GYM YOGA STUDIO 10510-82 AVE. Multidisciplinary yoga studio offering drop-in and registered classes in hatha, vinyasa flow, Pilates, yoga for runners, pre-natal, post-natal, mommy & me, and partner workshops. All levels welcome. info: www.lotussoulgym.com, 434-9642 or info@lotussoulgym.com.

MADELINE SANAM FOUNDATION 3RD & 4TH SAT EVERY MONTH, 9 AM-5 PM, FACILITATE SAINT-JEAN, 8406-91 ST., RM 3-18. An organization for the emancipation and autonomy of African women, providing programs on economy, community health, training on HIV/AIDS prevention, treatment, and harm reduction. French, English and African languages. Admission free for members, membership \$10. info: 490-7337.

MEDITATION AND BUDDHIST TEACHINGS GADEN SAMTEN LING TIBETAN BUDDHIST MEDITATION SOCIETY, 11403-101 ST. Meditation and Buddhist teachings by resident teacher, Tibetan Buddhist monk Kushok Lobzang Chanhchoe. Beginners Tue 7 pm. Intermediate Wed 7 pm. Advanced practices Sun 11 am. info: 479-0034 or www.gadenlamtrenting.com.

NIA TECHNIQUE APRIL 4, 5:30-6:30 PM, KINOK METROPOLITAN, 434-8137 or 913-6466.

RADHA YOGA VIBRANT LOCATIONS Classes include gentle hatha, hidden language/reflective hatha, dream yoga, kundalini/power of choice and meditation. info: 432-3363.

RAJA YOGA MEDITATION 8208, 1025-105 ST. In association with Brahma Karmate World Spiritual Organization. info: www.bkwsoc.org or 425-0150.

RIVER VALLEY RUNNERS TUE & THU, 5:15-6:45 PM.

RIVERDALE COMMUNITY HALL, 9231-100 AVE. Coached training for running on Edmonton's extensive river valley trails. Includes warm up and cooldown. info: www.rivervalleyrunners.net or 447-1909.

THE SECRET OF BREATH WORKSHOP MARCH 29, 9 AM-7 PM, UNITY CHURCH OF EDMONTON, 13210-106 AVE. Breathe to heal past and emotions. info: www.unityofedmonton.org or Yvonne, 913-6466. Register: unityofedmonton.org.

TOPS: TAKE OFF POWERS SENSIBLY THU, 6:30-7:30 PM, ALLENDALE COMMUNITY CENTRE, 6330-105A ST. Weight loss support and information. First meeting is free. info: 549-0201 or hotham.com.

TRANQUILITY MEDITATION WED, 7 PM, 10502-70 AVE. Tibetan tradition. Free beginners welcome, instruction available. info: Lama An Kunsang, 633-6157 or www.karmatshilling.org.

VEGETARIANS OF ALBERTA Monthly events, potluck dinners, and dine-out nights for vegetarians and vegans. Monthly newsletter includes articles on health, environment, and compassion. info: events@voa.ca or www.VoA.ca.

LEARNING

AFRICAN DANCE CLASSES 10275 JASPER AVE. Movements, the Afro-Caribbean dance ensemble, offers a variety of African dance classes at all levels. info: 445-3211 or www.movementsdance.com.

ARGENTINE TANGO CLASSES THU (JAN-APR), 7 PM, ACADEMY OF KING EDWARD SCHOOL, 8525-101 ST. With Cristina and Vincente. info: 905-8505 or members.shaw.ca/tangoclasses/home.htm.

ARTIST SUCCESS PROGRAM APR 3-30, EVERY WED. Learn to match your creative talent with business strategies to sell your art. info: 439-0521.

BEDDOON BEATS MIDDLE EASTERN DANCE 2ND FLOOR, 12316 JASPER AVE. For all skill levels. info: 712-9773 or denise@raqabelladydance.com.

EDMONTON CHESS CLUB Learning and playing opportunities for students and families at Edmonton chess clubs and other locations in the city. info: 414-2318 or rovinghess-nash@shaw.ca.

EDMONTON WEAVERS' WOOD Offering classes on weaving, spinning and various workshops. info: Sonja, 425-1152 or ewg@interbun.ca.

EDMONTON WRITERS' CENTRE STANLEY A. MILNER LIBRARY, 87 CHURCHILL SQUARE. A creative space for writers of all genres and levels. Hours: Mon-Fri 9 am-9 pm, Sat 9 am-6 pm, Sun 1-5 pm. info: 416-7070.

FAMA WORKSHOPS The Film and Video Arts Society offers one-night workshops twice a month in a variety of media activities. info: www.fava.ca or 429-1671.

FLAMENCO LESSONS SUN & MON, 2:30-3:30 PM. Judith and Oscar Jose Garcia teach both Flamenco dance & guitar. info: 1780-349-4843 or oscarjgarcia@telusplanet.net.

CREATIVITY WORKSHOP APR 16, MAY 21 AND JUN 18, 7-9 PM, UNITY CHURCH OF EDMONTON, 13210-106 AVE. Workshops to develop tools to compose songs, music, poetry and writings. No prior experience needed. Taught by Cindy Zubly. info: 913-6466.

HARCOURT HOUSE ART CLASSES JAN-APR A variety of low-cost classes specializing in drawing, pastels, painting, and other mediums, taught by professional artists and educators. info: www.harcourthouse.ab.ca or 426-4180.

HIDDEN LANGUAGE APR 6 AND APR 27 HATHA YOGA workshops combining yoga poses, reflection and journaling. info: 432-3363, radhayogashaw.ca or www.ndha.org.

HORTICULTURE CLASSES MAR MAY DEVONIAN BOTANIC GARDEN, HWY 101 MAR 18 & APR 10, 9-30 pm "Beautiful Animals"; Every Tue, MAR 25-MAY 3, 7-9 pm "Master Mushroom Identification"; MAR 29, 10 am-3 pm "Pruning". Registration. info: 987-2064.

KARATE INSTRUCTION Classes for kids over 10, teens, and adults. info: www.matsukiwomans.com or 975-6810.

KITA NO TAIKO JAPANESE DRUMMING WORKSHOPS Schedules, info, and registration: www.kitanotaiiko.ca or 413-0300.

METRO CONTINUING EDUCATION 8205-90 AVE. Courses start in Jan/Feb, subjects include dance, fitness, sports, massage, spirituality, and more. Class and schedules available in the free Metro Class Calendar, available throughout the city. info: 428-1111 or www.metrocontinuingeducation.ca.

MINERVA MOSAICS ART CLASSES CITY ARTS CENTRE, 10943-84 AVE. A range of mosaic art classes for beginners and intermediates. info: www.minervamosaics.com or 439-1957.

MOMMY & ME BELLY DANCING CLASSES Belly dance classes and parties for adults and children. info: 428-5571 or belldance@telus.net.

NORTHHERN RIVER KARATE SCHOOL, THU & SAT, BELGRAVIA COMMUNITY HALL, 15450-75 AVE. Weekly classes in Karate, Kobudo, Yoga, Qi Gong, and Saito Jidokan. info: www.thebestbelts.ca.

PRESCHOOL INDOOR SOCCER SAT (NOV-JUN), 9:30 AM-NOON. SACRED HEART SCHOOL GYM, 96 ST. & 108 AVE. Ages 1-2, girls and boys. Basic soccer skills, taught by FIFA certified coach. info: Tony, 420-0760.

TAIKO-FIT APRIL 3, 6-7 PM, KINOK METROPOLITAN Fitness program using drumming and dance. info: Gloria, 434-8137 or gogoshaw.ca.

QUEER

AGAPE EDUCATION FACULTY, U OF A CAMPUS Focus group

on sex and gender differences in education and culture. Pre-service and practicing teachers, community members welcome. info: andie.grace@ualberta.ca or 491-0772.

EPIS/LGBTQ LIAISON COMMITTEE The EPIS/LGBTQ Liaison Committee is composed of a variety of concerned lesbian, gay, bisexual, trans-identified, two-spirited, queer, allied community members, and police officers. Email questions or concerns to: les@lgbtq@ualberta.ca. All inquiries treated with confidentiality and respect. To be invited or has motivated crime, contact the EPS Hate & Bias Crime Unit, 421-3489.

INSIDE/OUT U OF A Campus-based organization for LGBTO faculty, graduates, academic & staff. Straight allies welcome. Monthly meetings. info: kwel@ualberta.ca or mwonham@ualberta.ca.

PRIDE CENTRE 9540-111 AVE, 488-3234. Hours: Tue-Fri 1-10 pm, Sat 12-6:30 pm. Drop-in, library, and community internet services are available. Online newsletter: Hours: Tue-Fri 1-10 pm, Sat 12-6:30 pm. info: 488-3234 or www.pridecentreedmonton.org.

TEAM EDMONTON A volunteer operated, non-profit society for members and friends of the GLBT community, offering well organized and fun sporting events and other recreational activities within a positive social framework. info: www.teamedmonton.ca.

WOMONSPACE Non-profit lesbian organization for Edmonton and surrounding area. Organized monthly activities. Memberships available, including monthly newsletter. Confidentiality assured. info: www.gaycanada.com/womonspace, womonspace@gmail.com, or 482-1794.

YOUTHSPACE PRIDE CENTRE OF EDMONTON, 9540-111 AVE. After-school drop-in program for gay, lesbian, bisexual, trans-identified, queer, questioning and allied (GLBTQ&A) youth under 25. Open Tue-Sat 3-7 pm. info: branden@pridecentreedmonton.org or 488-3234.

THURSDAY

BI-SEXUAL WOMEN'S SOCIAL GROUP 2ND THU EVERY MONTH, 7:30 PM. A coffee group for bi-curious and bi-sexual women. info: groups.yahoo.com/group/bwedmonton.

COXAME ANONYMOUS MEETING 7 PM, PRIDE CENTRE, 9540-111 AVE. CA hotline: 425-2715.

FREE TO BE INTERMEDIATE VOLLEYBALL 8-10 PM, 101 AMISKWIAWY AVE. volleyball@teamedmonton.ca.

GAYWIRE 6 PM, CSR 88.5 FM Edmonton's only radio show concerning gay, lesbian, bisexual and transgendered lives. News, local and international features, and community events.

GLBT SENIORS DROP IN 1:30-3:30 PM, PRIDE CENTRE, 9540-111 AVE. Social meeting for seniors of all genders. info: 488-3234.

ILLUSIONS SOCIAL CLUB THU EVERY MONTH, 8 PM, BOOTIS, 10242-106 ST. Cross-dressers, transsexuals, friends, and supporters meet. info: 381-3343 or groups.yahoo.com/group/illusions.

FRIDAY

GAMES NIGHT FIRST AND LAST FRI EVERY MONTH, 7-9 PM, PRIDE CENTRE, 9540-111 AVE. Coffee and games.

YOUTH MOVIE NIGHT 6 PM, PRIDE CENTRE, 9540-111 AVE.

SATURDAY

NORTHERN CHAPS 1ST & 3RD SAT EVERY MONTH, 9 PM, BOOTIS, 10242-106 ST. Edmonton's original leather-fetish-uniform club. info: main@northernchaps.com or www.northernchaps.com.

NORTHERN TITANS GLBT BOWLING LEAGUE 7 PM, GATEWAY LANES & RECREATION CENTRE, #100, 3416 GATEWAY BLVD. \$15 per person. info: bowling@teamedmonton.ca.

SINGLE LESBIANS OVER 40 Women's social group, monthly gatherings for conversation over tea and coffee. info: singlewomen@plusnetbham.com.

SUIT UP & SHOW UP NOON, PRIDE CENTRE, 9540-111 AVE. AA Big Book study. info: 488-3234.

YOUTH UNDERSTANDING YOUTH 7-9 PM, PRIDE CENTRE, 9540-111 AVE. Lesbian, gay, bisexual, transgendered, straight, and questioning youth (up to 25) gather to have fun and learn in a safe, supportive environment. info: yuy@shaw.ca.

SUNDAY

ACTIC FRONT RUNNERS 10 AM Runners of all levels of ability welcome. Runs are typically 6-8 km, usually 44-60 minutes. Coffee afterwards. info: On venues and other dates. www.teamedmonton.ca, or 486-7892.

BALLROOM DANCING 7:30-8:30 PM All gender combinations welcome. Salsa, rumba, waltz, jive. info: 469-3281 or ballroom@teamedmonton.ca.

EDMONTON PRIME TIMERS (EPT) 2ND SUN MOST MONTHS, 2:30 PM, UNITARIAN CHURCH OF EDMONTON, 10804-119 ST. Older gay men and admirers meet for a social period, short business meeting, followed by guest speaker, discussion panel, or potluck supper. Special interest groups meet for other activities throughout the month. EPT is affiliated with Prime Times World Wide. info: edmont@tpw.ca or www.primetimestimesworldwide.org/edmonton.

HATHA YOGA 2:30 PM, LION'S BREATH YOGA. Introductory level class. Free. No previous experience required. Bring yoga mat or towel and water. info: yoga@teamedmonton.ca.

LAMBDA CHRISTIAN COMMUNITY CHURCH 7 PM, GARNEAU UNITED CHURCH, 1148-84 AVE. Lambda provides

a safe and healing space for Edmonton's gay, lesbian, bisexual, transgender, and heterosexual Christians. All denominations and faiths welcome. info: 887-8611 or lambdachurch@shaw.ca.

MEN TALKING WITH PRIDE 7 PM, PRIDE CENTRE 9540-111 AVE. Men's social and discussion group, facilitated by Rob Wells. info: robwells70@hotmail.com or 488-3234.

SOUL OUTING 3RD SUN EVERY MONTH, 7 PM, ROBERTSON, 1025-105 ST. LGBTQ focused alternative worship. info: 482-1581 or email jayvens@croftie.nw.og.org.

SOUTHMINSTER-STEINHAUER UNITED CHURCH 10 AM, 10740-19 AVE. Welcomes all sexual orientations. info: 981-4974.

SPIRITUAL LIVING CENTRE info: www.spirituallivingcentre.com or 989-3752.

ST. PAUL'S UNITED CHURCH 10 AM, 1526-76 AVE. All orientations welcome for Sunday service. info: 436-1555 or www.affiliated.ca.

TRANS EDUCATION & SUPPORT GROUP 1ST & 3RD SUN EVERY MONTH, 2 PM, PRIDE CENTRE, 9540-111 AVE. Provide support and education for all transsexual, transgendered, intersexed, two-spirited, and questioning individuals. info: www.albertatrans.org or 488-3234.

WOMONSPACE BOARD MEETING 1ST SUN EVERY MONTH, 10:30 AM-12:30 PM, PRIDE CENTRE, 9540-111 AVE.

MONDAY

CURLING WITH PRIDE MON (UNTIL MAR 17), 7:15 PM, GRANITE CURLING CLUB, 8620-107 ST. info: curling@teamedmonton.ca.

HIV SUPPORT GROUP 2ND MON EVERY MONTH, 7-9 PM, PRIDE CENTRE, 9540-111 AVE. info: Richard, 488-3234 or richard@pridecentreedmonton.org.

TUESDAY

FREEDOM METROPOLITAN COMMUNITY CHURCH OF EDMONTON 7:15 PM, 10086 MACDONALD DR. A church for all people. info: 429-2321.

GLBT SENIORS DROP IN 1:30-3:30 PM, PRIDE CENTRE, 9540-111 AVE. Social meeting for seniors of all genders. info: 488-3234.

MAKING WAVES SWIMMING CLUB NAIT POOL, 1776-106 ST. Recreational and competitive swimming and coaching. Beginners encouraged to participate. Practices every Tue (8-9 pm) and Thu (7:30-8:30 pm), followed by social meeting. info: swimming@teamedmonton.ca.

OUTREACH 5 PM, HERITAGE ROOM, ATHABASCA HALL, U OF A CAMPUS U OF A based group for gay, lesbian, bisexual, transgendered and straight-but-friendly students, staff, and faculty. Open to the community outside the U of A. info: www.outreach.ualberta.ca or outreach@ualberta.ca.

PLAG ED MONTON 1ST TUE EVERY MONTH, 7 PM, PRIDE CENTRE, 9540-111 AVE. Support meeting for parents, families, and friends of GLBT individuals. info: 488-3234.

STEP AEROBICS 5 PM, AEROBICS STUDIO, KINSMEN SPORTS CENTRE, 9100 WALTERDALE RD. info: step@teamedmonton.ca.

TRANS SUPPORT GROUP 2ND TUE EVERY MONTH, 7:30-9:30 PM, GARNEAU UNITED CHURCH MEETING ROOM, 1148-84 AVE. Education and support group for trans-identified and questioning people. info: 718-1412 or tig@alliance@shaw.ca.

TITIO ALLIANCE 2ND TUE EVERY MONTH, 7:30 PM, PRIDE CENTRE, 9540-111 AVE. Support meeting for transgendered, transsexual, intersex, and questioning individuals. Providing education, advocacy and support for men, women, and youth.

WEDNESDAY

EDMONTON RAINBOW BUSINESS ASSOCIATION 10 WED EVERY MONTH Casual networking with the GLBT business community. Locations listed on www.edmonton.ca.

FREE TO BE RECREATIONAL VOLLEYBALL 8-10 PM, 101 AMISKWIAWY ACADEMY \$50 per season. info: recvolleyball@teamedmonton.ca.

OPEN DOOR CLUB 5 PM, GRANT MACLEAN COLLEGE, CITY CENTRE CAMPUS, RM 6-775 Social group for GLBTQ students, faculty, and friends at GMC.

TEAM EDMONTON BADMINTON 6 PM, OLIVER SCHOOL, 10277-119 ST. Women's drop-in recreational badminton all levels welcome. \$30 for the season, \$5 drop-in. info: 465-3620.

YOGA, MINE, OURS AND US (YMOU) 1ST AND 3RD THU EVERY MONTH Support group for GLBT parents, partners, and friends. info: 426-6311 or 415-5434.

YOUTH THEATRE PROJECT 7 PM, PRIDE CENTRE, 9540-111 AVE. Using theatre to increase awareness and reduce homophobic bullying. No theatre experience required. info: Emily, 488-3234 or emily@pridecentreedmonton.org.

BATH HOUSES

DOWN UNDER 2224 JASPER AVE, 482-7960 Open 24/7. info: www.gayedmonton.com.

STEAMWORKS 1745 JASPER AVE, 451-5554 Open 24/7.

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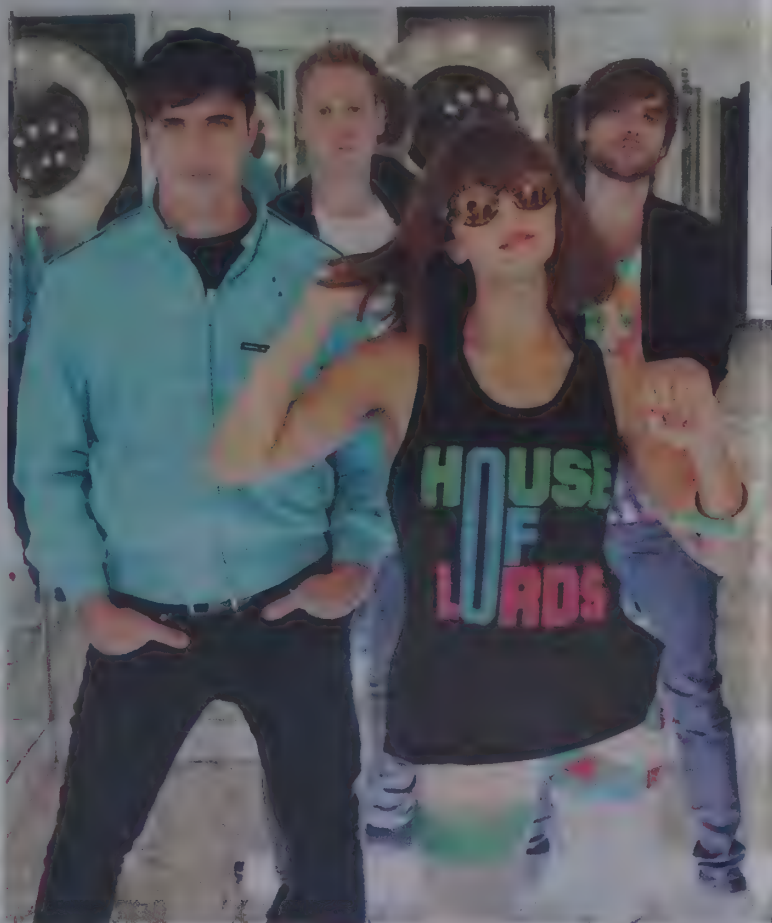



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MUSIC PREVIEW • EXPAT POP • BY MATTHEW HALLIDAY (1,251 words)

DRAGONETTE'S HUSBAND-AND-WIFE DUO ABSCONDS ACROSS THE POND—AND FINDS SEXY, SEXY SUCCESS

DRAGONETTE

w/ Sweet Thing and Tim Gilbertson, March 26 (8pm).
Starlite Room (10030-102 St). Tickets: \$16, available at
Megatunes, Blackbird, Ticketmaster.

Dragonette is the kind of band that makes critics reach into their big bag of guilty pleasures for comparison. What to make of a band that sounds like an indie-rock Duran Duran (with whom they've toured as an opening act), whose debut album (2007's *Galore*) is chock full of synths, plastic dancebeats, and lyrics about clubbing and casual sex, sung by a sex-kitten frontwoman with a high-pitched, Cyndi Lauper-esque chirp? Most of us hoity-toity critic types would just dismiss it as trashy, disposable pop—but what happens when it's damn good trashy pop? Oh, the conundrum. So, it becomes a 'guilty pleasure.'

"I don't understand why people would feel guilty about it," says singer

Martina Sorbara. "If anyone should feel guilty, it's me. And I don't."

Sorbara's guilt, were she to feel any, would probably have something to do with her past life as a folkie singer/songwriter who released two albums of guitar-strumming "tamon music" (Sorbara's words), and was signed to Sarah McLachlan's Nettwerk label in the early '00s. She even had a song included on the *Women & Songs 6* compilation, alongside Diana Krall and Michelle Branch. Though she denies there was drama involved in her departure from her old label and her old scene, Sorbara can't hide her pleasure at having dumped the six-string for the synths.

"I felt kind of trapped before because all I had was a guitar, and I didn't know how to go beyond that," she says. "And now I get to play with all these pop influences that I've loved and grown with.... I think I still kind of write folk songs. I think

they're folk now and were pop before. They're poppy-folk. Ah, it doesn't really make any sense."

But, Sorbara intimates, why should it have to?

An Inexplicable Band

Not that Sorbara took the leap of faith all by herself—her muse was bandmate and husband Dan Kurtz, a longtime Toronto-area producer and bassist who also plays in TO dance-jam band The New Deal (and who produced Feist's little-heard debut album *Monarch* in 1999).

In 2002, Kurtz and Sorbara started mucking around with computers and synths in Kurtz' basement—that was the embryonic Dragonette (who were named in honour of Sorbara's iPod). After the two landed a record deal with Mercury UK, they ditched Canada for London in 2006.

Dragonette aren't the first band to come from a milieu with more "cred"

gloss galore

(like Kurtz' progressive house music with The New Deal or Sorbara's folk background) and throw a bouncy pop gloss over top of it. They're not even the first band from Toronto to do so—Metric, Controller, Controller, and Crystal Castles are all plumb-ing similar territory with various degrees of success and mainstream accessibility. Dance-rock is old, old news. But no one has taken it quite so far in the direction of pure pop as Dragonette. If Dragonette were a person, they'd be Simon LeBon circa '82: white sport jacket, tight trousers, and an air of cavalier, youthful insouciance. The difference is that Dragonette are completely aware of how silly they look—they

I listen to the radio, I want to hear what the big audience is listening to. And I do think that a lot of cool stuff is getting on radio now, and it's getting broader and broader... but maybe that's kind of bullshit, 'cause I didn't grow up listening to much radio. So I'm sort of full of shit in this area."

Currently on Sorbara's own hit list are Rihanna's "Umbrella" ("That song drives me wild!") and Nelly Furtado. "Any pop that's well-done and not formula-bound," she says.

"Every single person who listens to music gets conditioned to being aware of what a really good pop song does to you," says Kurtz. "[In the New Deal,] I've been making music

about the band with snippets like "Between the four of us, we have 35 years' acting experience in the porn industry." It's the kind of piss-taking good humour you'd expect from four indie-rockers from Toronto, not jet-setting London popstars.

Which brings us to the inevitable: would the band ever consider coming back home?

"Oh yeah," Kurtz says. "I think it's exhausting to live as an expat for your whole life. It's really fun and cool, but there are so many things about Canada.... If I was told that I had to choose between the two, the choice is clear. I would choose Canada. It's comfortable."

Martina agrees, but says that mov-

"I THINK IT'S EXHAUSTING TO LIVE AS AN EXPAT FOR YOUR WHOLE LIFE. IT'S REALLY FUN AND COOL, BUT THERE ARE SO MANY THINGS ABOUT CANADA.... IF I WAS TOLD THAT I HAD TO CHOOSE BETWEEN THE TWO, THE CHOICE IS CLEAR. I WOULD CHOOSE CANADA. IT'S COMFORTABLE." —DRAGONETTE'S DAN KURTZ

just don't care.

"We're really straddling the indie world and a really pop and electronic thing," says Kurtz. "So for really unimaginative people, Dragonette might pose a conundrum.... I remember our label in England having strategy sessions about 'What kind of band is this?' and 'How will we explain it to people?'... Maybe because we know less about the market, but there was real hesitation to put Dragonette on NME night [at a club] in the U.K. because that's such an indie-rock thing. Whereas in Canada the crowd that comes to see us is really diverse, a way broader spectrum than I've been used to. It really surprised me, in a good way, when Dragonette got played on such a broad spectrum of radio in Canada. It's not as rigid as it's been in the past."

"I listen to the radio and turn it to the top 40 station right away," Sorbara says. "I don't listen to the alt station; if I want to listen to the music I like, I'll listen to my iPod. When

that was 25 to 40 minutes long. Now I'd like to see whether I can write three-minute songs just drawing on all the experience I've had as a listener."

The results speak for themselves. *Galore* is full of near-perfect pop, from the sleazy nightclub trash of "I Get Around" to the sunny bounce of "Get Lucky" to the almost-but-not-quite-mainstream R&B beats of "Competition" (a gleeful boast about how Sorbara stole Kurtz from his former girlfriend).

Canadian Humour

Dragonette do enjoy poking fun at their ultra-glossy pop image, though. Search for them on YouTube and you'll come across "At Home With Dragonette," a series of videos the band made after they received a video camera from their record label and decided to have a little guerrilla-marketing fun, producing clips that purport to document their high-rolling popstar lives, mixing actual facts

ing to London was a necessary step for the band. "I think Toronto is so friendly and easy and a tight community, and comfortable to us, that we needed somewhere else that would kick our asses a little. Before we even had this band we talked about the possibility of living somewhere else that challenged us.... I just felt like if I'd stayed in Toronto I might've woken up one day to find I was 55 and that was that, you know?"

Though the band recently earned a Juno nomination for Best New Group, and are a major buzz-band in Britain, they're aware of the ephemeral nature of "buzz," especially in the fickle British music establishment. Hopefully, having their feet on the ground in the colonies will improve their longevity. For now, though, they're happy to be where they are, caught between rock and pop, the new world and the old.

"Comfort is a double-edged sword," concludes Kurtz. "We're choosing to be uncomfortable at the moment."

“WE’RE PLAYING WHAT WE WANT TO PLAY. WE DEFINITELY DIDN’T SET OUT TO BE THE MOST TECHNICAL BAND IN THE WORLD.”
—MINUS THE BEAR BASSIST CORY MURCHY

MUSIC PREVIEW • MATH ROCK • BY EAMON MCGRATH | 562 words

Don't Call Them "Tech"

ON MINUS THE BEAR'S NEW CD, YOU'LL COME FOR THE MUSICAL VIRTUOSITY, BUT STAY FOR THE POP TEXTURES

MINUS THE BEAR

w/ Sylvie, Passenger Action, March 27 (8pm), Starline Room (10030-102 St). Tickets: \$20, available through Ticketmaster, Blackbird, Megatunes, Listen.

Seattle's Minus the Bear is one of the most technical bands in modern indie rock: witness the carefully calculated drumbeats of Erin Tate, or the complex finger-tapping of guitarist Dave Knudson. But somehow, the band stays well clear of the horrendous cheese of "tech-rock" heroes like Joe Satriani, Yngwie Malmsteen, or Eddie van Halen.

Instead, Minus the Bear blends what in other hands might come off as macho wankery with a subtle attention to detail, particularly on their newest Suicide Squeeze Records release, *Planet of Ice*, on which the band's technical skill takes a backseat to texture and sound.

"It seems like we're a band's band," says bassist Cory Murchy who eight years ago was haunting basements and hall shows in the hardcore band Kill Sadie. "There's a lot of people in bands that seem to dig us," he says, "probably for the technical side of things, but I think that there's enough other stuff going on. We're playing what we want to play, and it just sort of happens to sound that way. We definitely didn't set out to be the most technical band in the world."

Formed out of the ashes of several revered Seattle-based metal bands (Botch, who disbanded two years ago, being the most prominent), Minus the Bear honed their skills pulling some of the same riffs they might pull now—but at four times the



Another Roadside Subtraction | Minus the Bear leaps into the unknown and lands on a *Planet of Ice*. PHOTO SUPPLIED

speed. One of their sound's primary architects was underground metal production guru Matt Bayles—a key contributor to heavy records like Isis' *Oceanic* and The Blood Brothers' *This Adultery Is Ripe*—who until his departure in 2006 was Minus the Bear's keyboardist, bringing the low-end drone and crunch of his metallic day job to the band's poppy songwriting. With their complex drum solos and tempo changes, the band was a few delicate indie steps away from the taboo knuckles-to-

the-floor world of modern underground metal.

For *Planet of Ice*, Seattle producer and musician Alex Rose was brought in to fill the newly empty space at the keys. "It was the first time that we had an actual keyboard player that wrote with us," Murchy says. "Matt Bayles would write in the studio a lot of the time, so it was cool to have Alex as a different ear—someone to come in and offer his opinions. I think this far, *Planet of Ice* is the most cohesive piece of music that we've writ-

ten together, from the songs to the artwork and everything that goes in. People are bringing different ideas to the table, it's not staying particularly stagnant."

Minus the Bear could never been accused of stagnating. Since 2001 they've quietly released critically acclaimed album after critically acclaimed album, slowly building a loyal following through rigorous, committed touring: the band leaped across the Pacific to Japan in February, and will soon travel for six

weeks across North America, stopping at major music festivals like Coachella and Bonnaroo along the way.

"People will react to music in different ways," Murchy says. "They react to the whole 'journey,' if you will, as cheesy as it is. We don't want to get bored with songs because we play them every night, and we want to write stuff that we're still interested in at the end of the day. We write for our fans, but we also try to write for ourselves."



Julie's Trip | Doiron's midweek concert will definitely be worth the Thursday morning blues. PHOTO SUPPLIED

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FOLK-ROCK

Julie Doiron

Velvet Underground • Mar 26
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Wednesday isn't exactly the best show-going night of the week. In fact, it's the worst. But drag yourselves out anyway to see the brilliant Julie Doiron (ex of Moncton indie rockers Eric's Trip). Julie is the kind of artist who makes us wonder how such an incredible songwriter with such a beautiful voice can toil in indie obscurity for so long. What's wrong with you, Canadian record-buying public? Even *The Onion* A.V. Club raved about her "simple, beautiful" last album, *Woke Myself Up*. And everyone trusts *The Onion*.

JAZZ

Michael Herring's Vertigo

Yardbird Suite • Mar 21
\$16-\$20 | At the door

Michael Herring's Vertigo (featuring David Binney) inevitably calls to mind one of our favourite *Kids in the Hall* sketches: Rod Tolfelson's Armada (featuring Herman Mendlerchuk). The only difference? The *KITH* band had funnier names. Oh yes, and Vertigo is a real band. Michael Herring has earned a rep as one of the most exciting jazz musicians in Canada, with his last album, *Confessions*, garnering him placement on year-end best-of lists in *The Toronto Star* and *The Montreal Gazette*.

SURPRISINGLY NOT GOTHY AT ALL

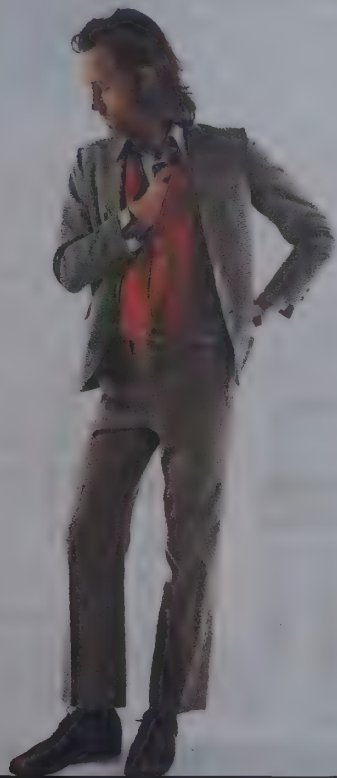
Hot Panda

The ARTery • Mar 22
\$19 | At the door

SEE's second-best Edmonton band of 2007 is still together, even though it's 2008. WTF? Guess they're going for number one this year. Best of luck, fellas and lady. But until we get some new news about the band, here's a tidbit we picked up from an old *Sun* story about them: when living in Norway a couple of years ago, drummer Maghan Campbell and guitarist/singer Chris Connelly used to practice in a crematorium, heated by the furnaces that burned up corpses in the other room. Best "dive rehearsal space" story ever.

MUSIC PREVIEW • FOLK • BY ANA MARIA DE LA FUENTE | 542 words

Breaking Out Of The Scene



Collett What He Will | Jason Collett's solo success has been weighing on his mind lately. Photo Supplied

JASON COLLETT JOINS THE CREW OF WILDLY SUCCESSFUL SOLO ARTISTS TO EMERGE FROM BROKEN SOCIAL SCENE

JASON COLLETT

by Peter Eckles, Mar 25 (8pm), Starlite Room (10030-102 St). Tickets \$16, available at Megatunes, Blackbird, Listen, and Ticketmaster.

Jason Collett was standing on the stage at Lee's Palace in Toronto earlier this month, strumming his acoustic, his forehead shining with sweat. It was only when he finished his uplifting ballad "Through the Night These Days" that it dawned on him: something wasn't quite right.

"I was all together this whole show,

and I just realized I fucked up," he says in a gravelly voice. "I didn't wear my wingtips. I have a lot on my mind."

The launch of his third solo album, *Here's to Being Here*, may have had something to do with the absence of his shoes. Following its February release, the album quickly garnered acclaim, from NOW's Benjamin Boles, who said Collett is "brimming with inspiration and unorthodox combinations of musical ideas" to Pitchfork's praise of the songwriter's "mannered, understated virtuosity."

It seems Collett is no longer thought of merely as a supporting player in the supergroup Broken Social Scene, but as a solo artist who's successfully distanced his Dylan-esque sound from the loose, experimental style of the indie-rock group that launched his musical career. It's a trajectory that many BSS cohorts have completed lately, including Leslie Feist, Emily Haines, Kevin Drew, and Amy Millan.

A 40-year-old husband, father, and professional carpenter, Collett has been devoted to music since he was teenager. Back then, his singing was "awful," he says—his friends suggested he just shut up. But Collett couldn't imagine doing anything else. After moving to Toronto from Bramalea, Ontario, he slipped into a few bands, including the three-piece Lazy Grace and Andrew Cash's defunct band Ursula.

In the late '90s, Collett started his solo career in earnest under the moniker Bird. He released his first record, *Chrome Reflection*, with Andrew Cash and Hawksley Workman as producers in 2000, and independently released *Bitter Beauty* a year later.

Collett chased record deals with

major labels for years only to have them fall through. Tired of the whole thing, he started Radio Mondays, a Toronto forum where songwriters could share ideas, make mistakes, and play in front of an audience—it was there that many members of Broken Social Scene started banding together (so to speak). Collett joined the loose-knit group just before the release of their 2002 breakthrough album, *You Forgot It in People*.

Collett soon caught the attention of singer/songwriter and producer Howie Beck. "After one of his [solo] shows I kind of just went up to him and said, 'Look, like, I am hearing full arrangements in my head for this stuff,'" Beck says. With a similar mu-

sical aesthetic, and with a solo record deal with Arts and Crafts already in place, Beck produced Collett's acclaimed *Idols of Exile* in 2005. "We just really wanted to make something that wasn't kind of a songwriting album," Beck explains.

On *Here's to Being Here*, Beck returned as producer, and the acclaim continues. Content with the laudatory reviews, Collett is realistic about the uncertain nature of the music business, saying if it doesn't work out, he can always go back to hammering nails.

For now, Collett is just happy to pay his way with music. "I have nothing to complain about," he says. "Things have been going well for me."

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"This psychotherapist guy once told me that if you bring along expectations in life, you also bring along cause for disappointment," he says. "If you're comfortable with a certain amount of dissatisfaction,

And he goes on: "It was incredible. Every moment I sat down to write back in those days was a moment of discovery, and it was lusty and explo-

"Realness starts to bleed in," he says, "and the realness for me with songwriting was with every record having to renegotiate the passion and excitement. Not like, 'Oh, we're gonna wear dildos and it's gonna be different,' but just trusting myself to find something new."

Workman's career bears that out. His first album, 1999's *For Him and the Girls*, is a bracingly well-put-together record for a 24-year-old, a diverse collection of rock, pop, and music-hall stomp. His output has been frequent but varied since then, from (*Last Night We Were*) *The Delicious Wolves'* glam-pop bounce to *Treeful of Starling's* folksy, singer-songwriter confessionals.

His new record is the closest thing to a concept album he's done yet—and the concept, for lack of a better word, is disappointment, from

**"EVERY RECORD
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BUT JUST TRUSTING
MYSELF TO FIND
SOMETHING NEW."**

the lost-love lament "Piano Blink" ("Let's be happy/Even though we know we're both done trying") to the self-explanatory "The City Is a Drag" ("We're burning out/We're burning down/We're burning out").

"If you're like me," Workman says, "and you went to high school, you got the message that you go to university, sort yourself out, get a job, and then you live, you can coast." But that arrival myth is really erroneous, and it's kind of a shock to the system. I've been an adult for 12 years, let's say, and I've waited for some level of comfort to enter my soul. And it hasn't. I make a record and then it's sort of done and it doesn't define me anymore. Those moments are passed, and I'm left looking for something new."



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- Peter Howell, TORONTO STAR

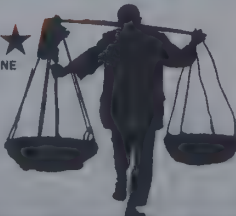
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CD REVIEWS



WOODHANDS
Heart Attack
(Paper Bag)
★★★★☆

As an observer of a musical landscape overrun by mediocre electro beats, I fervently want to believe that Jamie Lidell or Hot Chip aren't the only acts out there interested in making dance

music with a little ingenuity.

Enter Paper Bag's new kid on the block, the Toronto pop duo Woodhands. Forgoing shoegaze digital overproduction and corrosive genre fusion, Dan Werb and Paul Banwatt have developed these 10 songs from a roar of analog synths, drum machines, and most importantly, live drums and vocals. This hands-on approach leaves a lot of space for them to play around with forms and showcase their earnest vocals.

The nervous pulse of "I Wasn't Made for Fighting" doubles as a desperately vocodered relationship diatribe and dance automator, while "Sailboats" layers a poetic Laura Barrett lyric over a dying beat that's a perfect evening-ender. Both tracks threaten to become nothing more than retro pastiche, but instead Werb and Banwatt return to the source (Devo, New Order) and use it as a lab space in which to develop new ideas.

Challenging to dance to and to think about, *Heart Attack* is a rarity on the modern electro scene—it's an album that unplugs the laptop and plugs into your frontal lobe.

JUSTIN LANGILLE

COCKATOO

The Basement Tapes

(Independent)

★★★★☆



I can honestly say I'm unaware of any other band in Alberta that sounds like Cockatoo. (Maybe there were a few back in the mid-'90s, when Calgary's rock scene became briefly enamoured of '80s Britpop.) It's a swifty, slightly psychedelic sound full of chiming guitars, echoing drums, slinky, sinister bass that sounds like it crawled off an early Cure record, and of course, Robyn Bright's sad, gorgeous vocals.

The five-song *Basement Tapes* EP is more about atmosphere than engaging songwriting, but it's sure some effective atmosphere. Not to disparage the tunes, necessarily; "White Picket Fence" especially has its moments and "Stupid Poppy" is a convincing rocker, but the songs wouldn't get very far without the band's ear for doomy goth-pop arrangements (or especially without Bright). Fans of Bauhaus, The Birthday Party, or any true-school goth lover will be glad to know that Cockatoo is keeping the dark flame alive.

MATTHEW HALLIDAY

SNOOP DOGG

Ego Trippin'

(Geffen)

★★★★☆



The D-O-double-G is back, but I guess Dr. Dre was busy with some other stuff, as most of these songs are produced by the Guy from Blackstreet (also known as Teddy Riley). No diggity! While *Ego Trippin'* may start out a little rough (the annoying Daft Punk vocals on the amazingly titled "Sexual Eruption" come to mind), hang in there 'cause Snoop and Co. eventually turn it up with a cover of "Cool" by The Time, which you might remember as "that badass band from *Purple Rain*." The Neptunes-produced "Sets Up" is scandalously synth, while the '70s Nashville banger "My Medicine" sounds like a discarded track from the Supersuckers' country album *Must've Been High*. Snoop shows that even hardened hustlas can have a tender side on the dull R&B jam "Why Did You Leave Me," but even more disappointing is *Trippin'*'s complete lack of dog puns. Maybe Snoop will take my advice and call the next one *All Dogg Go 2 Heaven*. Gangsta please.

TRAVIS SARGENT

THE KILLS

Midnight Boom

(Domino)

★★★★☆



The title of The Kills' new CD comes from Jack Kerouac's *The Subterraneans*—the narrator has just lashed out at an earnest young writer for reason other than sheer mean-spiritedness. Oh well. Kerouac shrugs: the world's a mean place. "And what we gonna do? And who who, the baby bawls in the midnight boom." *Midnight Boom* shares Kerouac's appealingly misanthropic aggression, only fueled by cocaine and speed instead of booze. These are lean, mean shots of scenester postpunk—guitar, vocals, drum machine—at their best when they're hurling insults that are no less stinging for being incomprehensible: "He's an alphabet pony!" "Farewell, my black balloon!" "You're the only sour cherry on the fruit stand!" Or are those actually compliments? I can't tell—it's hard to get a read on singer Alison Mosshart when she won't take off her sunglasses. All I know is, the songs are damn catchy, and so sexy that I wish she were singing them to me.

PAUL MATWYCHUK

MUSIC BUZZ • MUNICIPAL HAPPENINGS

Wet Secrets And Lies



WILDLIFE FISH GRIWKOWSKY
RUMOURS FROM SXSW, PITHY QUOTES FROM MANDOLIN PLAYERS, AND THE MAN BEHIND DIXY

"Whether we congregate as a small ensemble or symphony orchestra, in living rooms, barns, coliseums, or opera houses, our function is not merely to entertain, but to communicate to one another through a medium that is unparalleled in its ability to influence the feelings of the masses. I cannot think of a more important occupation to have chosen than that of musician."

This Mike Compton quote came my way from Nashville via local mandolin legend Mike Bunting, a friendly, silver-haired Papa Bear of a man who frequents New York Bagel Café and always has something interesting to say.

He's one of several musical characters who inhabit the storied coffee shop/restaurant Bunting contextualizes Compton's accurate and moving words: "You liked that, did you? The quote is from the liner notes of *Stomp*, a CD by Mike Compton, a great mandolin player and an individualistic stylist of the first order. One of my faves for sure."

While it's not really my place here to rattle on about the Café's juicy lox on fresh pumpernickel bagels or their asskicking house coffee, if you're ever in the mood for rolling jazz and blues piano, Tuesday nights at 7 p.m. are the best place in town for such swagger thanks to **Graham Guest**. The easygoing café's been one of my favourite hangouts since the late '80s and is one of the few examples of something that's gotten better after being utterly destroyed by fire. Unlike, say, the rest of the gentrified corner of Whyte where greasy Albert's burned to a crisp almost exactly five years ago, replaced by a mainstream coffee shop and a place for all the ladies to get landing-strip wax jobs.

Airline To Heaven

In slightly less vaginal news, The *Wet Secrets* are being flown out to Don Pennington's retirement party in Vancouver at the end of the month. Pennington is a senior sessions and concerts producer, a high-up recording engineer who, like most of CBC3, has taken a huge shine to the band.

"I've always wanted to be flown to a gig and I'm getting on a plane with my drumsticks," Trevor Anderson reports. The band will be playing a rare thing in nightlife-spitting Van—a new club called the **Biltmore Cabaret** for the private party.

This resume tick follows on the heels of reaching No. 2 on the CBC3 charts, being given a Bucky for best song title ("Grow Your Own Fucking Moustache Asshole"), and having podcast host Grant Laurence name their "Secret March" the best song of 2007. I prefer "Moustache" myself, which would have been a good line to use down at **The Roost** in the old days.

Anderson-as-filmmaker, meanwhile, also reports that the score to his hilarious and moving film *Dixy* will be available next week after some minor cosmetic changes to the artwork—like printing the tracks in the right order. They were done specifically for the film by sexy renaissance man Nik Kozub—producer, electro-DJ, and, of course, singer with The Shout Outs. Lyle Bell, who played an uncomfortably hot male stripper in Anderson's newest and best film, is also in both *SO4* and the *Wet Secrets*. See how it all fits

together?

The *Wet Secrets* new album is planned to follow in April. Cancel all my appointments!

Austin Legal

South by Southwest, or SXSW, as we like to pronounce it on the streets, was "the best music festival thing I've ever been to," says **Mike Casemore**, part of the exodus of YEGgers who headed down to Austin last week, including CJSR's Jay Hannley and Craig Douglas. Bands Casemore thinks you should extralisten to now are **Legendary Shack Shakers**, **Tub Ring** from Chicago, L.A. noise rock band **Health**, **Cocunut Coolouts**, and **Brit electro-rock outfit Does It Offend You, Yeah?**

Gravy, a drummer in the aforementioned **Shout Outs** who played a few fest sets down in Texas, noted this about Chris Maggio from SXSW performers **Coliseum**: "The drummer in that band is one of those guys that will either inspire you to play better or make you wanna quit altogether."

Blog reports on **Shout Out Out Out** at SXSW are positive—though word is there was "some drinking" involved.

UPCOMING EVENTS @ MOD CLUB EDMONTON

Keep On Fidgeting



A Rose By Any Other Genre Label Would Smell As Sweet | But Jesse still likes the term he came up with. PHOTO SUPPLIED

GERMAN "FIDGET HOUSE" PIONEER JESSE ROSE JUST WON'T SIT STILL—AND THAT'S A GOOD THING

JESSE ROSE

w/ Dusty Grooves and Shoot Out Out Out DJ set.
March 21 (8pm), Fluid Lounge (10105-109 St.). Tickets: \$10 at the door.

It's taboo to pigeonhole a DJ's sound—at least to their face. The potpourri approach should really be the raison d'être for any self-respecting spinner, n'est-ce pas? But in the case of Jessé Rose, labelling his brand of music as "fidget house" wouldn't be inappropriate at all—after all, he's the one who invented the term.

"[It's a] fucked-up blend of house music with influences from far and

wide," Rose explains. "Things like hip-hop, grime, Baltimore club, and minimal can all be heard in the sound that I produce and play." If it sounds fun, Rose says, that's because it is. And if the name sounds funny, that makes sense too—the whole thing started as a joke.

"It was something we started a couple years ago," Rose says, referring to fidget house cohorts Trevor Loveys and Dave "Solid Groove" Taylor. "At the time, house had gotten a bit samey-sounding and we just decided to add a bit of spice. Now I think a lot of the jokes have been lost."

That's partly because to increasing numbers of music fans, fidget house is no laughing matter. A Google search reveals page after page of DJs who are billing themselves as disciples of the genre, and online record shops now have sections devoted to it. And Rose's pioneering ways haven't gone unrewarded. Last year, he was nominated in the Best British DJ category at *DJ* magazine's Best of British Awards (no mean feat, since Rose lives in Berlin), and earned similar "best DJ" praise from *IDJ* and *Mixmag*. Consequently, sales on Rose's Front Room Recordings and Made to Play labels have been brisk. This year, he'll be releasing an album of original tracks, a remix album, and a new DJ mix compila-

tion. Life is good and he knows how to thank.

"It's always nice to be shown some love," he says, "but for me it's about the fans more than the press."

Still, one of Rose's best reviews comes from Chinstroking.com, an Australian-based fan site that offers some of the most thorough, (albeit occasionally verging-on-masturbatory) DJ reviews available. Rose's Chinstroking rating of 88 out of 100 was based on track selection, technical skills, set flow, showmanship, and consistency. The semiliterate description of Rose as a vodka-chugging "wild one" who plays "party music in its purest form" tends a great show. Just don't let him catch you standing around thinking about it.

"It was a fair review, though I've never seen a review like that before," Rose says. "That review was from the start of the year and when I'm touring Oz I tend to play more of a straight-up party style. People there are more into drinking than drug-taking so you have to play a lot more party tracks. In Europe, I play a lot deeper and more tracky. But it was nice and I'm glad the dude enjoyed it. Granted, I would say it's a little over the top. I mean it's nice that people are so passionate about music, but I would prefer that they just got drunk and into it."

MUSIC BRIEFS

ROCK

NO PRETENDERS

HOT SPRINGS

w/ Frosted Tip, Red Ram, Mar 21 (8pm), Velvet Underground (10030-102 St.). Tickets: \$10 at the door.

Gselle Webber is on the line from Austin, where her band, Montreal's much-buzzed indie-rockers Hot Springs, are playing the South by Southwest Festival for the second time in three years, part of a tour in support of their 2007 debut album *Volcano*.

"It's totally fucking weird, man," she says. "You play a show and there's row upon row of photographers and people with notepads. People are into it, but they can't really move because they're so busy focusing on what they're doing or thinking about what they're going to write, and all the industry people have these laminated nametags and gel in their hair, and it's super-obvious. You can't pretend like you're fucking punk rock."

Not that Hot Springs are punk rock, anyway. They are pretty awesome, though, a groovy, psychedelic, heavy rock band with a distinctive twist: Webber's deeply accented, vibrato-heavy vocal inflections.

"I try and move the sounds," she says. "I'm just trying to explore all the different holes and crevices and parts where sound resonates inside your body. It'll move from the bottom of my gut to the top of my nose to the back of my throat and stuff."

MATTHEW HALLIDAY

6TH ANNIVERSARY

THE BUSKER'S BALL

BENEFIT FOR THE PARKLAND INSTITUTE

Featuring Dan Hendrix Experience, The Brian Gregg Trio, Tom Roschikov, D.B. Buxton, Allan Suarez, Bill Carley, Mar 21 (6:30pm), Naked Cyber Café (10354 Jasper Ave.). Entry by donation.

There are things about summer that one forgets amid the long, long Edmonton winters: smells good and bad, colours beyond grey and brown, and buskers on every corner of Whyte Ave. How they survive the winter is beyond me, but it's great to see people capable of playing something more musical than a kazoo for nothing but a few charitable contributions.

But that's summer talk—it's still too cold for outdoor busking. The most ambitious street musicians can't wait for Mother Nature to cut them a break, so they're back to play the fifth annual Busker's Ball come the first day of spring.

Hosted by Michelle Boudreau, the roster includes such eccentrics as Daniel Buxton (you know him, the mottopped guy in front of Army & Navy who occasionally plays indoors at Savoy), musician/visual artist Tom Roschikov, funky percussionist Allan Suarez, all-in-the-family Brian Gregg Trio, Bill Carley, and Dan Hendrix.

The diverse lineup will jam at Naked on Jasper alongside a handful of emerging local artists displaying their work (including Robert Woodbury, recently featured in *Notebook* magazine). Keeping to the Buskers' Code, admission to the show is by donation, with a humble suggested price of \$10. Considering the proceeds go to the Parkland Institute and the Ball features some of Edmonton's most earnest solo talents, the gig seems well worth the karmic investment.

CHRIS LEWIS

ROAD STORIES • SO MANY TO CHOOSE FROM | 649 words

Electricity And Eva Cards



EAR TO THE ASPHALT ANN VRIEND

GLASS TIGER KEYBOARDIST SHARES STORIES OF BLOWN CIRCUITRY AND TANTALIZING SWEDISH GIRLS

When I tell Sam Reld, keyboardist from the legendary Canadian pop/rock band Glass Tiger, that my column is devoted to colourful anecdotes from musicians about life on the road, he becomes overwhelmed with option anxiety. That's understandable—after all, his band has been touring for 25 years.

"There's stories all the time," he says. "There's never a static moment, no matter what planning you have in the world and no matter how good your road manager is."

After deliberating for a few moments, Reld decides on a recent tale.

"Last January," he begins, "we

toured out west with Honeymoon Suite, and they put the two bands together in one bus, which is always... interesting. One road family cooped up together in a tube is one thing, but when you merge two bands that have to coexist in a small bus..." I can hear Reld carefully editing himself here as the sentence trails off.

He continues. "We had this old, rickety bus. There was an overload of people, and everybody had lap tops, iPods, cellphones; everybody was plugging stuff in. We were going through the Rocky Mountains, and I forget which pass it was, but it was one of the ones that's closed off and on due to avalanches.

"So it was the middle of the night, we're barreling along, and because everybody had decided to plug everything in, it turns out we cooked the electrical stuff. Suddenly all of the lights went out on the bus—they didn't dim or flicker; they went out. So now we're on a mountainous road, with no streetlights, no headlights, and the driver's navigating upcoming turns by shadows. It could have wiped out both bands immediately, on each side of us were sheer

drops of thousands of feet."

I wonder for a moment if Mother Nature would have had a preference as to which band survived, or maybe she'd have decided to play no favourites and obliterated them both.

Continues Feld, thankfully unaware of my thoughts: "Everybody was wide awake the rest of the night, you know. We almost died.... We never plugged anything in ever again after that!"

Then Feld switches gears, and tells me about the band's history of pulling pranks.

"Years ago, we were touring in Sweden, and I was really infatuated with a girl that I had met on the tour." A brief pause. "This was before I was married," he quickly adds.

"I ended up hanging out with this girl, whose name was Eva, through the whole tour, and spent a ton of money, though we never did ever get together! The guys got such a laugh that I was spending a fortune, trying to, ah... Well, the thing is, when you're dealing with language barriers, and stuff like that..." Feld trails off again.

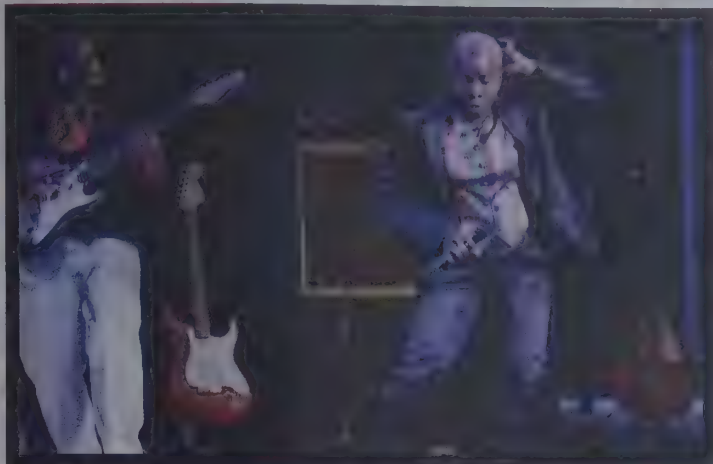
"Anyway, because it kind of just

fizzled out, and I was really, really infatuated with her. They made this card that looked like a Visa card, except it was an Eva card. One night I got to the dressing room and they were all wearing t-shirts with this Eva card, there were posters made and everything. Our sound guy, I know he was the mastermind behind that one. You got to have thick skin for that stuff, but you just wait for their turn to come round." Feld pauses nostalgically and then says brightly, "A lot of effort goes into those practical jokes! And of course, this was long before Photoshop!"

Feld is winding down now. "I don't think there's a band anywhere in the world that doesn't pull pranks on each other," he concludes. "It's part of your survival. Touring can be tedious, demanding, you're away from home and family. The pranks range from mild to moderately extreme, but it can never go too far because you still have to do the rest of the tour with these guys."

Maybe that's why Glass Tiger is still together after all these years. They play the Empire Ballroom March 20.

SEEN IT LIVE • GREAT GIGS YOU MISSED LAST WEEK



Voodoo Child | Beninese virtuoso Angélique Kidjo performs on St. Patrick's Day at the Winegar Centre. PHOTO BY IAN JACKSON

SUFFERING FOLK **BEN SURES W/ ANGIE NUSSEY**

Queen Alexandra Hall • Mar 14

Hip-hop artist Cadence Weapon is not the only local musical talent to have lain siege to Toronto lately—pan-prairie alt-folk musician Ben Sures has been making waves in the “centre of the universe” as well. But his return to the City of Champions on Friday night for the release of his latest album, *Field Guide to Loneliness*, proves that he hasn't lost touch with his roots.

Angie Nussey was everything an appetizer should be: light and encouraging. But it was clear that the attentive crowd were solid supporters of Sures' art—something he told them he'd had to suffer for from time to time, in between tunes like the jazzy “Holes” or the warm-hearted “Used to Have a Raygun.”

Although his renditions of songs like “Climb Down,” “Under Water,” and “Drunk

in My Kitchen” were melodic gems, the most engaging and memorable ditty of the evening was the Dylanesque “Who Killed the Last Folk Singer,” played with mixed-up lyrics on the first go, then with the right ones. But Sures' wit charmed the crowd without missing a beat and turned a flub into a pleasure. It was a refreshing reminder of a performer's greatest virtue: humility.

CHRIS LEWIS

RENAISSANCE MAN **SERJ TANKIAN W/ FAIR TO MIDLAND**

Shaw Conference Centre • Mar 16

It might seem like a stretch to compare Serj Tankian to Freddie Mercury—at first, the two don't have much more in common than charisma. But let's mark up a tally, shall we? One: both can wail, their vocals hitting every pitch-perfect note between shrieking falsetto and operatic belting. Two: both are showmen

known for cheesy theatrics—like Mercury, Tankian dropped to his knees at the height of every song, showed off his pipes by singing non-lyric words like “Ed-moooon-ton,” and made some decidedly offbeat costume choices (Tankian wore and tipped his white top hat throughout Sunday's hour-long set). Three: spectacular facial hair. I could go on.

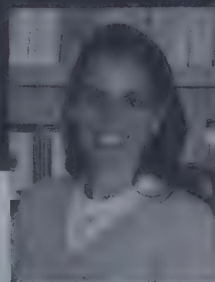
Suffice it to say that Tankian rocked the Shaw like a spastic antelope with a piano, pausing only to rant about George W. Bush. From the Dead Kennedys’ “Holiday in Cambodia” to the pounding, tongue-tangling swell of “The Unthinking Majority,” Tankian put on a far better show than his stand-still stint at Rexall with System of a Down in '06.

Not a single one of Tankian's less stylish hat-wearing anarcho-wannabe fans left unimpressed, having witnessed probably the closest thing to opera they'll ever pay money for.

FAWNDA MITHRUSH

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Amy L. McGuire JD PhD

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Baylor College of Medicine, Houston

Friday, March 28, 2008

12 noon to 1 pm

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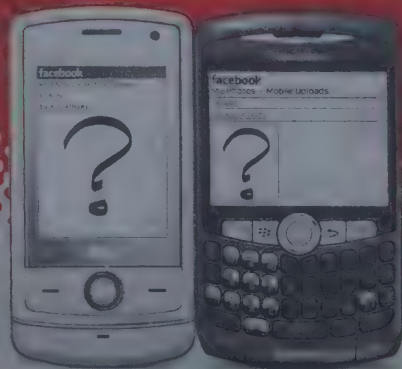
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LIVE MUSIC

THURSDAY

ALTERNATIVE
PIMBOT THE STUDIO @ MEAD HALL w/ Dawn in the City, Lions for Sheep.

BLUES & ROOTS
MOCKING SHADOWS BLUES ON WHYTE, PRAIRIE PILGRIMS HULBERTS, TIM HUS BLUE CHAIR CAFE.

JAZZ
GRAHAM LAWRENCE JULIAN'S PIANO BAR, TAYLENE LYON FOUR ROOMS.

POP & ROCK
GLASS TIGER EMPIRE BALLROOM, JASON GREELEY ATLANTIC TRAP AND GILL, MATT LANDRY & DANIEL JEAN URBAN LOUNGE.

DJS/CLUB NIGHTS
DJ HARRY JAMES THE DOCKS Every Thursday,
I LOVE 80S NEW CITY LIKWID LOUNGE w/ Dexter Nebula & Anarchy Adam Every Thursday,
HIGHER LEVEL THURSDAYS LEVEL 2 LOUNGE Drum & bass w/ DJs Dreadnought, PhatCat, M.E. Enite, and guests Every Thursday,
JUNIOR BROWN RED STAR Every Thursday,
MIA FELLOW BUDDY'S w/ DJ West Coast Baby-Daddy Every Thursday,
SALSA STYLE THURSDAYS THE BANK ULTRA LOUNGE Every Thursday,
URBAN SUBSTANCE THURSDAYS GINGUR SKY LOUNGE w/ Urban Substance Sound Crew Every Thursday.

FRIDAY

ALTERNATIVE
BAD FRIDAY THE STUDIO @ MEAD HALL w/ Order of Chaos, Verbal Deception, and Requiem.
FROSTED TIPZ VELVET UNDERGROUND w/ Hot Springs and guests.
HIGH FIVE DRIVE THE PAVAN SHOP w/ Dudley Dawson and Prisoner Cinema.

BLUES & ROOTS
BOBBY CAMERON BLUE CHAIR CAFE, CHARLIE AUSTIN DUO FRESH START CAFE, JIM FINDLAY TRIO HULBERTS, LARA YULE SING STEEPS, OLD GLENORA, MOCKING SHADOWS BLUES ON WHYTE, RANDI BOULTON CAFE LEVA.

VENUE GUIDE

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BLUES ON WHYTE 10329-82 AVE. 439-5058
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CAFÉ BRITT 120 MCLEOD AVE. SPRUCE GROVE 962-2511
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CASINO YELLOWHEAD 12464-153 ST. 424-9457
CENTURY CASINO 13103 FORT RD. 443-4000
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CHRISTOPHER'S PARTY PUB 2021 MILLBOURNE RD. 462-6565
CLIFF'S PUB & PANTRY 8214-175 ST. 487-8887
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CROWN PUB 10709-109 ST. 428-5618
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THE DRUID 11606 JASPER AVE. 454-9928
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JAZZ
DENNIS BEOGHAY JULIAN'S PIANO BAR, MICHAEL HERRING'S VERTIGO YARBIRD SUITE w/ David Binney.
TAYLENE LYON FOUR ROOMS.

POP & ROCK
COLLEEN RAE & THE CORNERSTONE CASINO YEL-LOWHEAD, JASON GREELEY ATLANTIC TRAP AND GILL, JESSE ROSE FLUID LOUNGE, KORY WLOS CASINO EDMONTON, LOVE JUNK ON THE ROCKS, RAT POISON URBAN LOUNGE, TIM DIONNE TOUCH OF CLASS.

DJS/CLUB NIGHTS
BITCH BITCH BITCH NEW CITY SUBURBS Every Friday, CONNECTED FRIDAYS THE BANK ULTRA LOUNGE Local house & international guest DJs. Every Friday, DJ CLAY STONEHOUSE PUB Every Friday, DJ EDDY TOONFLASH BUDDY'S Every Friday, DJ LOOSE CANNON IRON HORSE Every Friday, DJ SHAWNIBIS ON THE ROCKS Every Friday, FORBIDDEN FRIDAYS EMPIRE BALLROOM Every Friday, FORMULA FRIDAYS LEVEL 2 LOUNGE DJ Groovy Luvy, DJ Fouze, Every Friday, FRIDAY NIGHT BREAK OUT NEW CITY LIKWID LOUNGE w/ Anarchy Adam and G-Whiz, Every Friday, JUICY DJ SUEDE LOUNGE Every Friday, THE MOD CLUB HALO Soul, R&B, indie, Brit pop, new wave, reggae & classic punk. DJs Blue Jay & Travis D. Every Friday, NEON NIGHTS FLUID Every Friday, RED FRIDAYS THE DOCKS Military appreciation night. Every Friday, ROCK THE GLOBE WEEKENDS GLOBE TAP BAR & GRILL Every Friday, SEXY FRIDAY 180 DEGREES Reggae and Top 40 w/ Generation II VEXX & DJ G-Unit. Every Friday, TECHNIO HIPPIE CREW PRESENTS T.G.I. PSYDAYS THE TEMPLE.

ALTERNATIVE
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FOUR ROOMS 137 CITY CENTRE AVE. 426-4767
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FRESH START CAFE 484 RIVERBEND SQUARE, 433-9623
FUNKY BUDDHA 10341-82 AVE. 433-9676
GAS PUMP 10160-114 ST. 488-4843
H2O SPORTS BAR & LOUNGE 10044-82 AVE. 433-5394
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HULBERTS 7601-115 ST. 436-1161
IVORY CLUB @ EBONY LOUNGE 2940 CALGARY TR. SOUTH. 465-6800
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MCDONALD UNITED CHURCH 10025-101 ST. 428-1818
MEGATONES 10355-82 AVE. 434-6342
METRO BILLIARDS 10250-106 ST. 990-0704
MOJO'S PLACE 10115-88 AVE., FORT SASK. 992-0505
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NEWCASTLE PUB & GRILL 6108-90 AVE. 490-1999

BLUES & ROOTS
THE FUGITIVES HULBERTS, MOCKING SHADOWS BLUES ON WHYTE, THOM BENNETT TRIO JEFFREY'S CAFE.

JAZZ
PETRO POLLUM JULIAN'S PIANO BAR, REZ ABBASI QUARTET YARBIRD SUITE, TAYLENE LYON FOUR ROOMS.

POP & ROCK
COLLEEN RAE & THE CORNERSTONE CASINO YEL-LOWHEAD, JASON GREELEY ATLANTIC TRAP AND GILL, KORY WLOS CASINO EDMONTON, LOVE JUNK ON THE ROCKS, MEAMIE GREENE AND THE DANCE MACHINE RENDEZ-VOUS PUB w/ City Vox and Dirty City Hearts, THE MISHAPS CLIFF'S PUB, RATPOISON URBAN LOUNGE, TIM DIONNE TOUCH OF CLASS.

DJS/CLUB NIGHTS
ATHLETES' NIGHT RATT w/ DJ Krieger Every Saturday, A-TRAK STARLITE ROOM w/ All Out Dis and Degree, DJ CLAY STONEHOUSE PUB Every Saturday, DJ HOT PHILLY RED STAR Every Saturday, DJ MIC-SUEDE LOUNGE Every Saturday, FOR THOSE WHO KNOW HALO HOUSE w/ Junior Brown, Luke Morrison, and Nestor Delano. Every Saturday, OH SNAP! THE TEMPLE Degree & All Out Dis. Every Saturday, PLANET INDIGO SUGGESTIVE SATURDAYS LEVEL 2 LOUNGE Breaks, electro, house, spun by P1 residents. Every Saturday, RED CARPET SATURDAYS EMPIRE BALLROOM Every Saturday, ROCK THE GLOBE WEEKENDS GLOBE TAP BAR & GRILL Every Saturday, SATURDAYS SUCK NEW CITY w/ Greg Gory and Blue Jay. Every Saturday, SUGGESTIVE SATURDAYS LEVEL 2 LOUNGE Every Saturday, URBAN DANCE PARTY IRON HORSE w/ DJ 420. Every Saturday, WONDERLAND II EDMONTON EVENT CENTRE.

SUNDAY

ALTERNATIVE
THE DEAD OF TARAWA THE STUDIO @ MEAD HALL w/ Capture the Hills and Stone of End, MR. VEGAS STARLITE ROOM w/ guests.

NEW CITY 10081 JASPER AVE. 429-CLUB
NINJA'S 10162-100A ST. 414-0606
NORTH GLENORA COMMUNITY LEAGUE 1935-109A AVE. 452-6610
O'BRYEN'S IRISH PUB 10616-82 AVE. 414-6766
ON THE ROCKS 11740 JASPER AVE. 462-4767
THE OVERBIRD 10044-104 ST. 439-9465
THE PAVAN SHOP 2ND FL., 10551-82 AVE. 432-0814
PEPPERS 320 WESTMOUNT CENTRE, 113 AVE. & 135 ST. 451-8022
PLEASANTVIEW HALL 10860-57 AVE. 434-2870
QUEEN ALEXANDRA HALL 10425 UNIVERSITY AVE. 439-9046
RAMADA SOUTH 5539 CALGARY TRAIL 434-3431
RATT 7711 FL., SUE, U OF A CAMPUS 492-2193
RENDEZVOUS 10108-149 ST. 444-1822
ROBERT TEGLER STUDENT CENTRE 7128 AUL BLVD., CONCORDIA CAMPUS 479-8481
THE ROCK PUB 8570 ST. ALBERT 458-5571
ROSARIO'S PUB & KARAOKE CENTRAL 11715-108 AVE. 441-4727
ROSE & CROWN PUB 10235-101 ST. 426-7827
ROSIE'S BAR & GRILL 10475-80 AVE. 439-7221
SNEAKY PETE'S 12195-118 AVE. 451-7770
STARLITE ROOM 10030-102 ST. 428-1099
ST. BASIL'S CULTURAL CENTRE 11019-71 AVE. 438-6410
STEEPS OLD GLENORA 12411 STONEY PLAIN RD. 488-1505
STEEPS TEA LOUNGE COLLEGE PLAZA, 11116-82 AVE. 988-2386
STRATHEARN STEAK & PIZZA LOUNGE 9514-87 ST. 465-5478
THE STUDIO & MEAD HALL 10940-166A ST. THE TAPHOUSE 9020 MCKENNEY AVE. ST. ALBERT, 458-0860
TEDDY'S PALACE 11361 JASPER AVE. 488-0984
TOUCH OF CLASS GAMING ROOM CHATEAU LOUIS, 11727 KINGSWAY AVE. 452-7770
TWILIGHT AFTERHOUSES 10018-105 ST. 990-1772
URBAN LOUNGE 10544 WHYTE AVE. 437-7699
VELVET UNDERGROUND 10030-102 ST. 428-7827
WHISTLESTOP LOUNGE 12416-132 AVE. 451-5506
WINDSOR BAR & GRILL 1172-87 AVE. 433-7800
WINSPEAR CENTRE #4 CHURCHILL SQUARE 428-1414
WUNDERBAR HOFBRAUHAUS 8120-101 ST. 436-2286
XWRECKS 3903-50 ST. 469-8328
YARBIRD SUITE 10020-86 AVE. 432-0428

HIGHLIGHT • SKA



Pimpbott Don't Commit Suicide! Give them something to write home about. PHOTO SUPPLIED

Pimpbott • Thu, Mar 20 • The Studio at Mead Hall

Hawaiian ska-punk band Pimpbott is keeping a MySpace diary of their Western Canada tour at www.myspace.com/pimpbott. Apparently the turnout at their first Winnipeg show was thin due to a competing house party. C'mon, guys—we like to make Winnipeg jokes too, but that's going too far.

SOULJAH PYAH ON THE ROCKS Every Sunday.

BLUES & ROOTS

JOHNNY BOURBON BLUES ON WHYTE
TAMI COOPER BLVD CHAIR CAFE w/ Bonnie Gregory.

DJS/CLUB NIGHTS

DI RUDY ELECTRO BUDDY'S House, progressive, trip-hop. Every Sunday.
HOUSE ARREST STOLL'S w/ Johnny Dangerous. Andy inertia, and guests. Every Sunday.

WEDNESDAY

ALTERNATIVE

ANONYMOUS THE STUDIO @ MEAD HALL w/ Acantha and Ethereal.
PAUL KELLY VELVET UNDERGROUND w/ Patrick Park.

BLUES & ROOTS

INCOGNITO BLUES ON WHYTE

DJS/CLUB NIGHTS

DI RUDY ELECTRO BUDDY'S Every Monday.
MUNCH ON METAL MONDAYS NEW CITY LKWD LOUNGE Every Monday.

THURSDAY

ALTERNATIVE

JASON COLLETT & HIS BAND STARLITE ROOM w/ Peter Elkas.

BLUES & ROOTS

INCOGNITO BLUES ON WHYTE

DJS/CLUB NIGHTS

DI ARROWCHASER BUDDY'S Every Tuesday.
DI HOT PHILLY RED STAR Experimental indie rock, hip hop and electro. Every Tuesday.
COOL LATIN TUESDAYS FUNKY BUDDHA Dance Lessons. Every Tuesday.

BUSKER'S BALL MAR 21 6:30 PM. NAKED ON JASPER. 10:35 JASPER AVE. Benefit for the Parkland Institute. Featuring local musicians. Admission by donation. Info: 433-5159
DR. BLU MAR 22 7:30 PM. QUEEN ALEXANDRA HALL with Marshall Lawrence and Coco. Tickets: \$5 at the door
EILEEN IVERS APR 3 7:30 PM. THE ARDEN THEATRE Irish violinist. Tickets: \$32 at the Arden box office.
EXPLORATIONS CONCERT SERIES UNTIL SEP 27 7 PM. STANLEY A. MILLER LIBRARY THEATRE Presented by The Edmonton Creative Musicians' Collective. Tickets \$15, \$10 students. Info: 496-7000
JACK WILLIAMS MAR 28 7 PM. ST. BASIL'S CULTURAL CENTRE With Rob Heath. Tickets: \$10 and advance \$15. \$20 at the door.
JAZZ AND REFLECTIONS EVERY SUN. 7:30 PM-10:30 PM. RITEHE UNITEO CHURCH, 9624 74 AVE. Spring concert series. MAR 30 The Kent Sangster Trio. Info: 463-2442
JAZZ CHORUS/JAZZ COMBO CONCERT APR 5 7:30 PM. JOHN L. HAAR THEATRE Directed by John McMillan. Tickets: \$7 Adults, \$5 Students/Seniors at TIX.
JILL AND MATTHEW BARBER MAR 27 5 PM AND 8:30 PM. MYER HOROWITZ THEATRE Tickets \$14 \$10 Blackbird, Megetunes, and Listen Records.
JOHN BOUTTE APR 5. QUEEN ALEXANDRA HALL Presented by Northern Lights Folk Club. Tickets at TIX. Info: www.northernlightsfolk.ca
MUSIC WEDNESDAYS AT NOON WED. 12:10-12:50 PM. MCDOWGALL UNITED CHURCH MAR 28 Gordon Ritchie. Free admission, bring a bag lunch. Tea and coffee available. Info: 468-4964
NATIVE NASHVILLE SOUND MAR 28 ARDEN THEATRE 5 ST. ANNE ST. Tickets: \$20 in advance, \$25 at the door. Info: 427-7015
PATRICK KANEY MAR 28, 8 PM. MOUNTAIN HALL ALBERTA COLLEGE, 10050 MACDONALD DR. Celebrating the music of Manuel Ponce. Presented by The Edmonton Classical Guild/Seniors. Tickets: \$25 regular, \$20 Students/Seniors/ECGS members
PAVLO APR 11 7:30 PM. THE ARDEN THEATRE Combines Flamenco, Latin, classical, and jazz influences with Mediterranean guitar and Greek Bouzouki. Tickets: \$30 at the Arden box office.
PERCUSSION CONCERT MAR 30 7:30 PM. JOHN L. HAAR THEATRE. MACLEWEN CENTRE FOR THE ARTS Presenting a wide range of drumming for the arts, solos and a 15 piece percussion ensemble by MacLewen's percussion students. Tickets: \$7. \$5 students/seniors at TIX or the door
RON HYNES & CHUCK BRODSKY MAR 28 7:30 PM. FESTIVAL PLACE BOX OFFICE
RHYTHM OF THE PEOPLE MAR 30 7:30 PM. FESTIVAL PLACE, 100 FESTIVAL WAY. SHERWOOD PARK A fundraising concert for One Child's Village charity. Including the Bomba Quartet, Stewart MacDougall, Memeza Africa Choir, Christian Mena, Brent Pankin, Lionel Rault, Ron Rault, Mark Sterling, and Tarcy Ryde. Tickets: \$32 tables, \$30 boxes, \$28 seats at Festival Place box office or TM
SONGWRITERS' CONCERT APR 6 7:30 PM. JOHN L. HAAR THEATRE. MACLEWEN CENTRE FOR THE ARTS Students perform their original songs. Under the direction of Alex Breen-Sedmak. Tickets: \$7 Adults, \$5 Students/Seniors at TIX.

OPEN STAGE THURSDAY

180 DEGREES 9 pm. Hip hop open mic hosted by The Dirty Neatly.
BACKDRAUGHT PUB 9 pm. Everyone welcome.
DUSTERS PUB 9 pm-1 am. Hosted by The Worthing Thomas Band.
EDDIE SHORTS 9 pm.
J.R. GRILL & BAR 9 pm-1 am. Hosted by The Shameless Plugs. All styles welcome, 8 Y.O. instrument, drums & TM provided.
NAKED CYBER CAFE & ESPRESSO BAR 8 pm. Bring your own instruments, poetry, etc.
NORTH GLENORA COMMUNITY LEAGUE 7 pm. Jam hosted by the Wild Rose Old Time Fiddlers Association. Info: Ray, 457-9477.

SATURDAY

BLUES ON WHYTE 4-8:30 pm. Afternoon jam.
THE CARROT ARTS COFFEEHOUSE 7-10 pm. Music and poetry open mic.
COAST TO COAST 9 pm-2 am. w/ Troy P. Wright.
MORANGO'S TEK CAFE 7-10 pm. Hosted by Tommy. Info: www.morangostek.com.
THE NEW TAPHOUSE 3-7 pm. Molson open stage, hosted by Carmen Cook.
STRATHEARN PUB 2ND SAT EVERY MONTH 5-9 pm. Hosted by The Royal Tease, followed by karaoke.
STIRNWAY
CROWN & ANCHOR PUB 3 pm. Open jam & auditions III play at C&R.
DUSTERS PUB Hosted by The Mary Thomas Band.
EDDIE SHORTS 9 pm. Hosted by Rob Taylor, instruments and gear provided.
HOOLIGANZ PUB Afternoon jam hosted by Rock 'n Roll Kenny.
HULBERT'S 7-10 pm. Hosted by Rhea March. Info: www.hulberts.ca.
NEWCASTLE PUB & GRILL 7-6 pm. Hosted by Willie James & Crawford.
O'BRYNE'S IRISH PUB 9 pm. Hosted by Joe Bird.
THE OVERDRIVE 1:30-5 pm. "Anything Goes" afternoon acoustic jam hosted by The Shufflehead.
TEDDY'S LOUNGE & EATERY 9:30 pm.
YESTERDAYS PUB 2 pm-6 pm. Hosted by the Killer Cowboys.

MONDAY
LEB'S PUB 9 pm-12:30 am. Hosted by Shaved Posse: Ken, Fred, Gordie and Matt.
PLEASANTVIEW HALL 7 pm. Acoustic fiddle jam hosted by David Rose Old Time Fiddlers Society. Info: Willy, 476-5270.
THE IVORY CLUB 8:30 pm-1 am. Hosted by Marty Vinco.
ROSE BOWL/ROUGE LOUNGE 9 pm-12 am. w/ Mike McDonald and Sherry-Lee Wilson.

TUESDAY
THE DRUID 9 pm. Hosted by Chris Wynters.
THE TAPHOUSE 8:30 pm-1 am. Moosehead Jam, hosted by Mark Ammar, Dale Collins, and Noel Mackenzie.
WEDNESDAY
CAFE BRITT 7-9 pm. Hosted by Paul LePage.
THE ROCK PUB Acoustic night.
EDDIE SHORTS Open jam, all gear provided.
HOOLIGANZ PUB 7:30 pm. Hosted by Rock 'n Roll Kenny.

WEDNESDAY

ALTERNATIVE

DRAGONETTE STARLITE ROOM w/ guests.
JULIE DOIRON & HER BAND VELVET UNDERGROUND w/ The Superfantastics and guests.

BLUES & ROOTS

INCOGNITO BLUES ON WHYTE

POP & ROCK

WEERWERK JEFFREY & HYDE w/ Jenny Omrichard.

DJS/CLUB NIGHTS

BEATPATTY WEDNESDAYS STOLL'S Every Wednesday.
DI HARLEY THE BANK Every Wednesday.
GUEST DJ RED STAR Every Wednesday.
ROCK OUT WITH YER BOX OUT NEW CITY Every Wednesday.

WILD CHERRY WEDNESDAYS STOLL'S w/ Tripswith, Rezident Funk, Steve Velocity, Fusion. Every Wednesday.
WILD STYLE WEDNESDAYS-HIP HOP VELVET UNDERGROUND Every Wednesday.

CONCERTS

100 YEARS OF THE KIWANIS MUSIC FESTIVAL MAR 30, APR 6 & 13, 1-4 PM. RUTHERFORD HOUSE, 11153 SASKATCHEWAN DR. Performers from Edmonton and area showcase their musical instruments and speech arts. Info: 427-3995
AFRICAN DRUMMING MAR 31 6:15-7:45 BEGINNERS WORKSHOP & 8:00-9:30 INTERMEDIATE WORKSHOP. RIVERDALE COMMUNITY HALL, 9231-100 AVE. With the Drum Brotherhood. Tickets: \$12 Children at the door or in advance at 439-6028
ALL NIGHT VIGIL MAR 31 7:30 PM. THE WINNSPEAR CENTRE Pro Coro Canada presents Rachmaninoff's masterpiece. Tickets at the Winspear Box Office: 428-3414.
BATTLEFIELD BAND MAR 21 7:30 PM. FESTIVAL PLACE, 100 FESTIVAL WAY. Tickets: \$32 at Festival Place Box or TM.

MAY 20 — DIANA ROSS Jubilee Auditorium
MAY 20 — LADYTRON, DATOROCK Starlite Room
MAY 21 — LE MYSTERE DES VOIX BULGARES McDougall United Church
MAY 23 — COHEED AND CAMBRIA Edmonton Event Centre
MAY 24 — ARCH ENEMY Starlite Room
MAY 24-25 — NEVERTHELESS, THOUSAND FOOT CRUTCH Northlands
MAY 25 — TAJ MAHAL, THE BLIND BOYS OF ALABAMA Winspear Centre
MAY 26 — POISON THE WELL, KILLSWITCH ENGAGE, THROWDOWN Edmonton Event Centre
MAY 27 — RUSH Rexall Place
MAY 28 — CITY AND COLOUR, SLEEPERCA Jubilee Auditorium
MAY 29 — KANYE WEST, RIHANNA, LUPE FIASCO, N*E*R*D Rexall Place
JUN 3 — TOM JONES Jubilee Auditorium
JUN 6 — K.D. LANG Jubilee Auditorium
JUN 13 — PAUL BRANDT Shaw Conference Centre
JUN 15 — CRAIG PERGUSON Winspear Centre
JUN 19-20 — CIRQUE DU SOLEIL "SALTIMBANCO" Rexall Place
JUN 21 — MATTHEW GOOD Jubilee Auditorium
JUL 7 — MARK KNOPFLER Jubilee Auditorium
JUL 12 — JAMES TAYLOR Rexall Place
JUL 26 — SERENA RYDER Winspear Centre
AUG 12 — TOM PETTY & THE HEARTBREAKERS, STEVE WINWOOD Rexall Place
SEP 21 — BONNIE TYLER Festival Place
OCT 24-25 — CELINE DION Rexall Place
NOV 5 — IAN TYSON Winspear Centre
NOV 27 — THE BARRA MACNEILS Myer Horowitz

COMING

MAR 20 — GLASS TIGER Empire Ballroom
MAR 21 — FROSTED TIPS Velvet Underground
MAR 21 — JESSE ROSE Fluid Lounge
MAR 22 — WONDERLAND II Edmonton Event Centre
MAR 23-24 — HAWKLEY WORKMAN Winspear Centre
MAR 25 — JASON COLLETT, PETER ELKAS Starlite Room
MAR 25 — PAUL KELLY, PATRICK PARK Velvet Underground
MAR 25 — RASCAL FLATTS, TAYLOR SWIFT Rexall Place
MAR 26 — DRAGONETTE Starlite Room
MAR 26 — JULIE DOIRON Velvet Underground
MAR 27 — SLIGHTLY STUPID Edmonton Events Centre
MAR 27 — JILL BARBER, MATI BARBER Myer Horowitz
MAR 27 — MINUS THE BEAR Starlite Room
MAR 28 — BORN RUFIANS, PLANTS & ANIMALS Velvet Underground
MAR 28 — DANNY MICHEL Myer Horowitz
MAR 28 — GRIMSKUNK, BROKEN NOSE, ALPHA GALATES Starlite Room
MAR 28 — LOS LOBOS, JAMES HUNTER Jubilee Auditorium
MAR 28 — FOX FIGHTERS, AGUNTS MEI, HIFI HANDGRENADES Rexall Place
MAR 31 — BLACK MOUNTAIN, LADYHAWK Starlite Room
APR 1 — THE CULT, THE CLINKS Edmonton Event Centre
APR 1 — LOS LONELY BOYS Myer Horowitz
APR 3 — CORB LUND & THE HURTING ALBERTANS Rexall Place
APR 4 — BEDOUIN SOUNDCLASH Grant MacLewen College
APR 4 — THE MOST SERENE REPUBLIC Starlite Room
APR 5 — THE COAST Starlite Room
APR 7 — NEW MODEL ARMY New City
APR 9 — DIMMU BORGIR Edmonton Event Centre

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MOVIE REVIEW • FILM MAUDIT • BY PAUL MATWYCHUK / 735 words

Tales From The Darko Side

RICHARD KELLY FOLLOWS UP *DONNIE DARKO* WITH THE MISCAST MISHMASH KNOWN AS *SOUTHLAND TALES*

SOUTHLAND TALES

Directed by Richard Kelly. Starring Dwayne "The Rock" Johnson, Seann William Scott, Sarah Michelle Gellar, Austin Timberlake. Now available on DVD.

★☆☆☆

What happens when my irresistible urge to champion wildly ambitious but critically despised cinematic trainwrecks runs smack-dab into an immovable object like *Southland Tales*, writer/director Richard Kelly's follow-up to his cult hit *Donnie Darko*? I'm sorry to report that my very forgiving critical attitude did not survive the crash. If you're looking to fix a precise time of death, I think it expired at the moment where Wallace Shawn, wearing lipstick, eyeshadow, an exquisitely pomaded forelock, and an embroidered cape, French-kisses Bai Ling during a massive party aboard a "megazepplin" flying over Los Angeles. The rule still holds true: no good movie has ever had a zepplin in it.

I had high hopes for *Southland Tales*, even after suffering all the way through *Domino*, the noisy, overstuffed, incoherent Keira Knightley bounty-hunter movie that Kelly wrote the script for, even after hearing that it begins with "Chapter Four" (Kelly having dumped the movie's backstory into a trio of graphic novels that came out two years ago), even after a disastrous screening of the 2006 Cannes Film Festival turned it into the international film world's favourite *objet de jeer*. A sci-fi comedy about an amnesiac actor, an ambitious porn star, an L.A. cop and his identical twin brother, neo-Marxist activists, citizen surveillance, and



The Rock in A Hard Place | Sarah Michelle Gellar comforts screenwriting partner Dwayne Johnson in *Southland Tales*. PHOTO SUPPLIED

a tear in the fabric of the universe, all taking place in a crazy-quilt alternate version of present-day California—there's no reason why it couldn't work, right? The premise of *Donnie Darko* looked pretty dubious too, and it never got a theatrical release either.

And indeed, *Southland Tales*' obsessions aren't too far removed from *Donnie Darko*'s: once again, you have a character who gains the power to either save the world or destroy it after stepping through a rift in the space-time continuum, and once again you have a piece of writing—in this case,

a screenplay co-authored by actor/political son-in-law Boxer Santaros (Dwayne "The Rock" Johnson) and porn star/queen of all media Krysta Now (Sarah Michelle Gellar)—that seems not just to contain all the clues necessary to understand what is happening but to have predicted it as well. There's a similar fondness for unexpected musical interludes and m mindbending scientific paradoxes, images of characters falling unconscious, a dislike of prissy, pruned-faced middle-aged women, a belief in acts of self-sacrifice. *Donnie Darko* had Sparkle Motion; *Southland Tales* has

Fluid Karma.

What *Southland Tales* doesn't have is a centre—a grounded character whose journey the audience can invest in emotionally like Jake Gyllenhaal in *Donnie Darko*, whose overmedicated, teen-angsty struggle to piece together his life's cosmic mysteries had surprising poignancy. True, Seann William Scott really seems to be giving everything he's got in his dual role as twins Ronald and Roland Taverner, but the characters are frustratingly passive—I think Scott must get knocked unconscious at least six times in this movie. And

The Rock continues to prove himself as an unexpectedly resourceful and graceful actor for an ex-wrestler. Despite his enormous physical presence, his performances are always human-scaled, vulnerable, self-deprecating. I say this sincerely: The Rock is every bit as good an actor as Johnny Depp. In *Southland Tales*, he does this adorably frightened flutter of his fingertips every time something strange happens—it reminded me of Cary Grant's nervous whinny in *Bringing Up Baby*.

But everyone else in *Southland Tales* is a sub-Pynchonian caricature with a goofy name, a ridiculous hairstyle, an ugly costume, and an incomprehensible agenda. Almost every performance in the film is the result of a stuntcasting gamble that doesn't quite pay off: Jon Lovitz as a racist, trigger-happy L.A. cop? Christopher Lambert as some kind of weapons dealer who operates out of an ice cream truck? Kevin Smith, completely unrecognizable as a grey-bearded government scientist in camo gear? *Saturday Night Live* vets Amy Poehler, Nora Dunn and Cheri Oteri as Marxist terrorists? Did Kelly stand in front of Wolfgang Puck's restaurant one night and hand out parts to whichever actors happened to be eating there that night? Or did he pull their names randomly out of a hat, like Secret Santa time at the office?

So many questions to answer: Is this the first movie to count Gus Van Sant's *Even Cowgirls Get the Blues* as a stylistic influence? Why does Mandy Moore—the star of *Southland Tales* and *American Dreamz*—hate America? And what kind of director cuts half an hour out of his movie after it gets booed at Cannes, but leaves in the scene where Wallace Shawn French-kisses Bai Ling?

DVD DICTATOR • THE MOVIES YOU MUST BUY THIS TUESDAY

BIOPIC

CONTROL

CAST | Sam Riley, Samantha Morton, Alexandra Maria Lara, Toby Kebbell

Anton Corbijn's biopic of Joy Division front-man Ian Curtis has some shiveringly beautiful black-and-white cinematography, an impressively textured recreation of grimy late-'70s Manchester, an uncanny lead performance by Sam Riley, and of course, an incredible soundtrack. On the other hand, Curtis comes off as such a callous, self-absorbed, tomtom-jerk that *The Dictator* kind of wound up losing all respect for him and his music. Well, except for "Transmission"—that song's still awesome.

BUG ATTACK!

STEPHEN KING'S THE MIST

CAST | Thomas Jane, Marcia Gay Harden, Andre Braugher, Toby Jones, Laurie Holden

People are still talking about the endings of *No Country for Old Men* and *There Will Be Blood* and how alienating they supposedly are, but trust us: those films have nothing on the incredibly bleak final scene Frank Darabont cooked up for his tense, efficient adaptation of Stephen King's story about a group of people who must take refuge in a supermarket when giant insects attack their town. When civilization completely breaks down after only a couple of days, it's a hilariously convincing development.

INTERNATIONAL

BAMAKO

CAST | Aïssa Maïga, Tiécora Traoré, Héléne Dembélé, Danny Glover

Writer/director Abderrahmane J. Sissako's unique film takes place in a public square in Mali where the villagers stage a mock trial accusing the Western world and the IMF of impoverishing millions of Africans. Wow, that sure sounds like the opposite of entertainment, right? Wrong: Sissako's film also includes abundant humour, music, a mysterious murder, a love story, and a cameo by Danny Glover as the star of a violent cowboy movie called *Death in Timbuktu*. It's as a daring a movie as you're ever likely to see.



Dance, Dance, Dance To The Radio | Sam Riley channels the voice and spirit of epileptic rock legends Ian Curtis in *Control*. PHOTO SUPPLIED

MOVIE REVIEW • DOCUMENTARY • BY MATT HUBERT 155 words

Dammed Yangtzes



Slow Boat Through China | Tourism is up but quality of life is down along this riverbank in Up the Yangtze. PHOTO BY JONATHAN CHANG

THE MOUNTAIN GODDESS WOULD MARVEL AT THE CHANGED CHINESE LANDSCAPE OF UP THE YANGTZE

UP THE YANGTZE

Directed by Yung Chang. Opens Fri, Mar 21.

★★★★☆

Minutes into Yung Chang's documentary *Up the Yangtze*, the narrator reminds us of Chairman Mao's infamous words regarding the Yangtze River's Three Gorges Dam: "The mountain goddess, if she is still there, will marvel at a world so changed."

I cannot say whether anyone could have foreseen that the dam would displace two million people from their homes while private cruise lines capitalize on the disappearing natural beauty of the riverbank, but from this subtle and well-planned turn of phrase, Chang's documentary skillfully revives a decades-old conflict between old-world tradition and modernity.

It's fitting, then, that Chang documents the impact of the rising tide through young eyes, those of 14-year-old Yu Shui and 19-year-old Chen Bo Yu, who both opt to become cruise ship crew members. Yu Shui lives on the side of the river where people are living in the most quintessential form of poverty: her family is scrambling to harvest what little they have to make money before the rising water submerges their small, decrepit home. Yu Shui goes aboard the cruise line with the aim of saving enough money to attend high school and support her family.

Meanwhile, Chen Bo Yu—the single child of a moderately wealthy family on the other side of the river who spends his nights drinking Absolut vodka and reeling off karaoke tunes with friends—is in it simply for the thrill of the American dollar.

Yet somehow the cruise ship becomes an equalizer between the worker and the weekend; Yu Shui

and Chen Bo Yu are given American names ("Cindy" and "Jerry"), and told never to discuss or comment on issues political, social, or otherwise, and to give due attention to modesty and humility.

There's something morosely funny in the sight of the cruise ship patrons shuffling awkwardly into traditional Chinese dress or taking in the gorgeous view of the bank of the Yangtze from behind elliptical trainers; even the cringe-worthy crooning of a dusty old cruise ship singer is almost too ridiculous to believe: "It's so easy, to speak Chinese!"...ugh.

To some extent, Chang goes a little too far in his attempt to be unobtrusive; we're told that China is caught between the values of tradition and the necessity of modernization, but we're given little more than a few shots of fatback American tourists to prove it. But the film makes up for its shortcomings in one fell swoop of sincerity: in one of the last of the

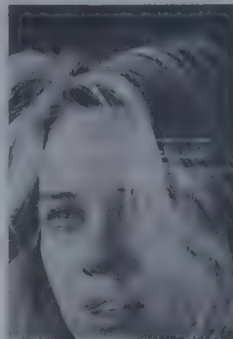
villages to be relocated, a business owner tearfully admits, "It's hard being a human, but being a common person in China is even more difficult; China is too hard for common people." It's as if Chang has found a way to say, "This joke isn't funny anymore" without actually saying it.

But the audience will be hard-pressed to find anything remotely funny about Jerry being verbally berated by his supervisors for "over-confidence" or the harrowingly chilly conviction of a tour guide who lies through his teeth about the plight of the people on the riverbank: "They are all happy!"

Like China herself, *Up the Yangtze* takes its time—perhaps too much time—laughing off the doldrums of political collusion and an uncertain cultural future to get to the stark reality of things as they are. But when it does, the results are deeply affecting, and well worth your undivided attention.

PRINCESS

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coarse language, mature themes

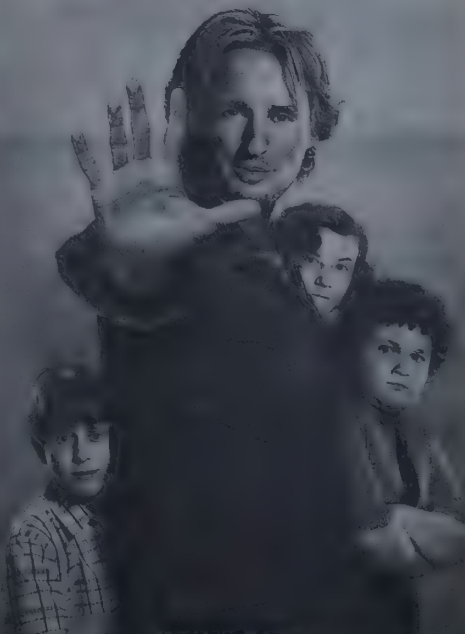


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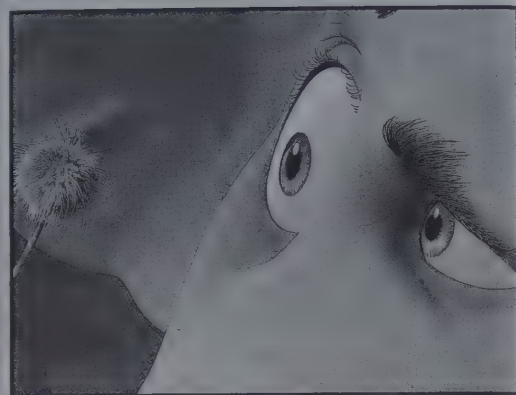
Believe it or not, there are some movies
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MOVIE REVIEW • A PERSON'S A PERSON... • BY JAMES HAMILTON | 57 words

Free To Be, Who And Me



The Elephant Of Surprise | Jim Carrey provides the voice of the famously keen-eared pachyderm in *Horton Hears a Who!* PHOTO SUPPLIED

AFTER TWO CRAPPY LIVE-ACTION PICTURES, HORTON HEARS A WHO! WIELDS THE AWESOME POWER OF SEUSS

HORTON HEARS A WHO!

Directed by Jimmy Hayward and Steven Martino.

Featuring the voices of Jim Carrey, Steve Carell, Carol

Burnett. Now playing.

★★★★☆

Dr. Seuss (Theodor Geisel) was notoriously choosy about approving adaptations of his books, and he continued to be so right up until his death in 1991. Except for a handful of TV specials in the '60s and early '70s, Seuss' characters mostly remained on the printed page.

And so, after his death, the Seuss family had some money to make. In a couple of short years we had the Broadway musical *Seussical*, and the terrible live-action treatments of *How the Grinch Stole Christmas* and *The Cat in the Hat*. Each offering worse than the last. It seemed that those stinkers may have brought the good doctor's widow to her senses, causing her to decree that there would be no more live-action assaults on Seuss' work. *Horton Hears a Who!* is the first installment to the Seuss canon after his estate's back-to-basics, animation-only mandate.

Horton (voiced by Jim Carrey), a helpful elephant, happily wanders the jungles of Nool. He spends his day teaching the younger animals the ways of the wild, all the while keeping out of the way of the super-strict Sour Kangaroo (Burnett) and her mindless simian lackeys, the Wikersham brothers.

On his travels, Horton spies a speck of dust floating through the air—a very special speck. Horton hears a little voice emanating from the speck, small enough to ignore perhaps, but he jumps into action to hear more. He soon discovers that the speck is home to the tiny town

of Whoville, inhabited by the happy Whos, oblivious to the fact that their whole world could be destroyed at any time by a gentle breeze.

The exception is the mayor (Steve Carell), who is also the only Who who can hear Horton and vice versa. Both try to struggle to bring the Whos' plight to others' attention, but are doubted at every turn. They decide to ignore everyone's advice to stop paying the strange voices any attention, be it a little one from a pink dandelion or the voice of an invisible elephant who lives in the sky, and work together to save Whoville from destruction.

This movie is amazing to look at. I've waited a really long time to see the worlds of Dr. Seuss brought to life onscreen. The voiceover is unobtrusive and nuanced (for a cartoon). I'm notoriously bad at sitting through animated movies—usually I spent the entire time trying to pick out the celebrity cameos—but here I was so engrossed, I didn't even try.

The *Shrek*-style pop culture references are kept to a minimum, and the occasional "winks" to the audience are actually pretty funny: as one Who counts the number of friends she has on her WhoSpace page, another is reminded of his Who-Dentist appointment where he'll be getting a Who-Root Canal, to which he replies, "Just because you put 'Who' in front of everything doesn't make it any cuter, or hurt any less!"

Unlike so many other recent animated movies, *Horton Hears a Who!* doesn't suffer from that smug sense of self-awareness that invalidates any message they pretend to be propagating. *Horton Hears a Who!* has a moral message, one that's even stronger because it's so open to interpretation. If this movie has the same effect on kids today as the book did on me, they'll be asking some pretty existential questions for years to come.

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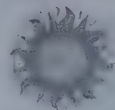
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Apocalypse No



When Hunting Zombies, Don't Forget To Check Your Blind Spot | Rhona Mitra prepares for another kill in *Domsday*. PHOTO SUPPLIED

WITH ITS THIRD-RATE FUTURISTIC ZOMBIE-FIGHTING SCENARIO, DOOMSDAY IS AS INESSENTIAL AS MOVIES GET

DOOMSDAY

Directed by Neil Marshall. Starring Rhona Mitra, Bob Hoskins, Adrian Lester, Malcolm McDowell. Now playing.

★☆☆☆

Inessentiality is a quality we as a culture tend not to think about. Sometimes I fear we're not very concerned whether the things that are currently distracting us are worth the attention we pay them.

Now along comes Neil Marshall's *Domsday* to teach us an important lesson about the hazards of inessentiality. It accomplishes this

task primarily by borrowing from several movies that are in various ways better than it. Its secondary attainment of inessentiality relates to how it plays upon real-world fears and makes no more of them than a gritty backdrop for a completely asinine and pointlessly brutal film experience. Thirdly, what could be less essential than a thriller bereft of suspense?

Right off the bat, *Domsday* recalls superior films with its focus on a devastating (and disgusting) plague that forces the British government to contain the contagion by partitioning Scotland. Thirty years later, when an outbreak threatens London, they discover survivors in Glasgow who may hold a key to

the cure. They round up a tough Secret Service operative (Rhona Mitra) and tell her she has 48 hours to take a team into the "hot zone" and bring back a survivor. Set upon by the hordes of feral punk rockers who have taken over Scotland—or at least raided all its sex shops for leather harnesses—the team's numbers are progressively hacked away as they battle past an urban cannibal rave, then a castle full of neo-medieval Luddites on the race back to the border.

Along the way, you'll be reminded of *28 Days Later*, *Escape From New York*, *Aliens*, *The Road Warrior*, and *Planet Terror*, to name the obvious ones, as Marshall plunders the imaginations of modern B-picture auteurs, splashing gouts of pus and blood everywhere as he goes. The spastic, incomprehensible editing style and steel-toned cinematography echo every action movie from the past decade, so your optic nerves should be well habituated.

Though mercifully shorter, *Domsday* has quite a bit in common with the Rodriguez/Tarantino exploitation homage/fiasco *Grindhouse* in that Marshall is clearly recycling the beloved junk cinema of his youth. But where *Grindhouse* was calculated to be provocative and offensive, *Domsday* is as serenely glib and affectless as the transition screens on a mega-violent videogame.

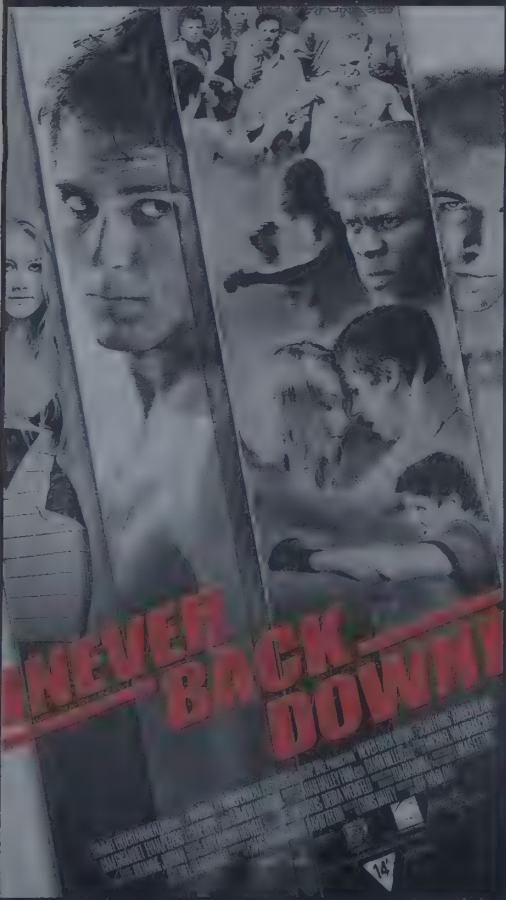
Mitra isn't endowed with a machine gun leg, but she does have a removable prosthetic eye that she can roll into the midst of the action to get a fix on who she's going to kill. Her waxen, impassive features recall Victoria Beckham—sort of a supreme deity of inessentiality in my books—and reflect the boredom you'll start to feel after the umpteenth seizure-inducing fight sequence or full-screen dismemberment.

She's joined by Bob Hoskins (will someone please give this man a decent role?) and Malcolm McDowell (who has been in too many terrible movies for this job to be considered slumping) in doing no more acting than is strictly necessary. There's a capable supporting cast of human fodder, but since they're endowed with no distinguishing features, who cares about their deaths?

Should you decide you'd like to see *Domsday* anyhow, you should know that the "exciting" climax sets up a sequel and that your moviegoing dollar counts as a ballot on whether or not it should be made. While I'm usually not one to promote voter apathy, I'd like to suggest that you let the makers of *Domsday* know there's enough inessentiality in the world already by staying home.

"A TOTAL KNOCKOUT! SENSATIONAL!"

Earl Dittman, *Wireless Magazine*



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★★★★★
SUSAN G. COLE, NOW MAGAZINE

"A BUOYANT COMEDY, BRIMMING WITH WARMTH AND HOPE!"
BRIAN D. JOHNSON, MACLEANS

"CHARMING, LOVELY AND HARD TO RESIST!"
ALD SCOTT, THE NEW YORK TIMES

★★★★★
"SUBTLE AND RAZOR SMART!"
CAMEL is sweet but so good for you!
BRUCE KIRKLAND, TORONTO SUN

"LABAKI HAS A SENSUOUS LOVELINESS AS AN ACTRESS AND A GENTLE TOUCH AS A FILMMAKER."
The movie has a sweet tone and stirring performances!
JAY STONE, CAN WEST

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PG MATURES THEM

STARTS FRIDAY MARCH 28!

MOVIE REVIEW • SHAG RUGS • BY TOM MURRAY | 503 words

Sexploitation Resuscitation



Far From Heaven... But Closer To Ecstasy! | Anna Biller gets pretty before her next orgy in *Viva*. PHOTO SUPPLIED

VIVA DOES FOR TACKY '70S SOFTCORE PORN WHAT FAR FROM HEAVEN DID FOR OLD DOUGLAS SIRK MOVIES

VIVA

Directed by Anna Biller. Starring Anna Biller, Bridget Brno, Jared Sanford. Mar 21-24, Metro Cinema (Zedler Hall, The Citadel).

★★★★☆

Funky Hammond organ and flute jams, martinis at poolside, tacky polyester clothing, and wife-swapping?

Why, it can only be Los Angeles circa 1972, ground zero for the sexual revolution that's just penetrating the American suburbs. *Viva* follows sex-kitten-in-training Barbi (director/writer Anna Biller) and her nymphet neighbour Sheila

(Bridget Brno), both restless and at loose ends after their respective husbands have left them. Drifting to the city, they're spotted by a talent-seeking madam who sets them up as prostitutes, assuring them they'll have as much adventure as they desire.

Sheila immediately hooks up with an elderly billionaire, but Barbi (newly self-christened as "Viva")

instead opts for a series of sexual misadventures that take her from a free love chanting nudist guru (Paolo Davanza) to a stage director (John Klemantaski) to a model (Robbin Ryan) and a hipster artist (Marcus DeAnda). Despite these erotic encounters, *Viva* resists total immersion in the milieu, attempting to stand apart from more willing participants in the sexual free-for-all going on around her.

Multi-hyphenate helmer Anna Biller's satire of '60s and '70s softcore sexploitation flicks is admittedly spot-on, but whether that makes it completely enjoyable is another matter entirely. Ostensibly a deconstruction of the genre, it actually seems at times more like a faithful and even loving reproduction—with all of the problems that entails. The hallmarks of the genre are there—wooden acting, bad dialogue, brightly lit sets with saturated colors, progressively more ridiculous situations—but once *Viva* makes its point, two more hours of reiteration just feels like overkill.

As with the films *Viva* is based on, there's much less sex here than titillation, but Biller doesn't stint on the nudity, nor does she shy away from unveiling her own attributes when needed. Another obvious antecedent is the look of *Playboy*

magazine—the publication is both referenced and seen in the film—and especially the Harvey Kurtzman/Will Elder strip *Little Annie Fanny*, which follows a busty naïf not unlike *Viva*, and her constant battle with the lascivious attention of men around her.

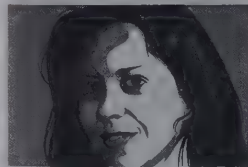
Knowing winks at the clumsy rhetoric of the times are well played, as are the musical sequences—"Love is good for the birds, it's good for the trees," warbles one nude hippie troubadour, an earnest smile on his face. "It's good for you and me." An orgy heaves into pulsing psychedelic orgasm, busting out into an over-the-top depiction of clichés both sexual and racial. (Black men pounding on congas!)

It's perhaps too self-conscious (and definitely too long) for its own good, but there are enough moments in *Viva* to make it worthwhile. And for those who lament a long-gone era and a mindset, and who might be too distracted by all that flesh to spot Biller's point, there's a line spoken directly to the camera by one of *Viva*'s suitors, a weasel of a man who later violently forces himself on our heroine.

"There's never been a better time to be a man," he says. "The sense of entitlement! Enjoy this time, for it will soon be gone, never to return."

TELEVISION • CANCELLATIONS | 616 words

CBC Lacks Intelligence



TELEPROMPTER NICOLA SIMPSON KHULLAR RA-DUM-BUM! THE HEADLINES WRITE THEMSELVES WHEN BAD PROGRAMMING STRATEGIES CAUSE LOW RATINGS

I hate being right all the time. Well, at least about TV. Especially when it comes to predicting the actions of the CBC.

Last week the Ceeb proudly announced their returning shows, including *Little Mosque on the Prairie*, *The Border*, and *Sophie*. They have a lot to be proud of, such as the highest primetime audience share in six years, and Canadian content up the wazoo.

What got a little more swept under the rug was the precipitous axing of *MVP: The Secret Lives of Hockey Wives*, *jPod*, and *Intelligence*.

Now, when *MVP* and *jPod* pre-

mired in January, I predicted on CBC Radio's *Edmonton AM* that I'd be surprised to see them still on the air two years from now, but a few months is a shorter lifespan than even cynical I expected. I thought at least they'd get a token 13-episode renewal.

I have some suggestions for Mothercorp (that do not involve barely veiled death threats).

Instead of axing a series after a handful of episodes, strategically develop shows based on a short run. This has worked wonders in British television. If you had produced *jPod* as a six-episode "Douglas Coupland short stories on TV" type of thing, it would have been easier to promote and easier for audiences to tune into. Then let audience demand and ratings guide the decision to do another six episodes. How the hell do you think the world embraced the genius of *Blackadder*? Instead of dicking around with promotional blogs, you might have been better off rethinking the whole production and marketing strategy from the get-go.

So you've cancelled *Intelligence*. Oh, the irony.... But here's a thought.

Instead of releasing the DVD of *Season One* this coming May (after the show has ended), what do you think would have happened had you released it right before *Season Two* went on the air? Maybe some better numbers, you think? U.S. networks do this all the time now: they release *Season One* DVDs (think *Ugly Betty* and *Heroes*) in the late summer/early fall before the premiere of *Season Two*. And it works to build buzz and audiences. For some shows, DVD success has saved them from the ax. Stupid stupid stupid, CBC!

I'm not going to complain about the timeslot switcheroo for *jPod* and *MVP* because, as I predicted, the original slots were just plain wacky. The guys into hockey and softcore porn are likely to be out on Friday night trying to experience one or the other, and the Gen Y crowd into gaming and shaggy sweaters are more likely to be home or watching *TV* with friends (no offence meant, simply a generalization about human behaviour). Of course it made sense to flip the shows. It's just too bad that it didn't work better. But you would have saved time had you



So Long, Smart Guy! | Ian Tracey is out of work again, now that the CBC has kiboshed *Season Two of Intelligence*. PHOTO COURTESY OF CBC

thought about this reality in the first place, and not risked losing audiences with the move. The first questions you should have asked were: who am I trying to reach, and when do they watch?

Instead of trying to be U.S.-lite (or U.S.-polite), how about trying Canadian stuff that's worked in the past? How about making one night a week (maybe Thursday) CBC "retro night"? A sample lineup: *Degrassi Junior High* (the original), *SCTV*,

Kids in the Hall, *Twitch City*, and *The Beachcombers*. Done. Three hours of quality entertainment that appeals to viewers from 15-55, easy. Guaranteed ratings based on nostalgia and novelty together. And it's cheap to put on the air! You could even work DVD promos of new CBC shows into the commercial breaks.

In the meantime, we have another season of *Heartland* to look forward to. Sigh. I'm begging you, please consider recommendation #4.

BEYOND THE BLURBS • BLOGGERS HAVE THEIR SAY



Must Be The Season Of The Witch | Fairuza Balk's demise in *The Craft* is Stacey Ponder's prime source of "total unbridled fucking retarded joy." PHOTO SUPPLIED

THIS WEEK: TALES OF UNBRIDLED RETARDED JOY FROM THE HISSBCSD! BLOG-A-THON

StinkyLulu, *StinkyLulu* | "The *Final Girl* blog has instigated something called the 'Hey, Internet! Stop Being Such Cynical Effing Douchebags!' Blog-a-Thon, in which she challenges internet movie writers to "write about something in the world of film that fills you with complete and total unbridled fucking retarded joy." It took me a moment to settle on something, but thanks to a fleeting encounter with *Grease 2* on television this weekend, I was reminded of an obscure

genre of cinematic pleasure which stirs my very soul: unexpected musical numbers in films of the later '70s and early '80s in which men get nearly naked: the 'Airtica' number from *All That Jazz*; the hicks doing high kicks while wearing jockstraps in *The Best Little Whorehouse in Texas*; the 'Black Boys/White Boys' number from *Hair*; Michael Ontkean's striptease from *Slap Shot*... there's something about the at once overt and oblique sexuality of these numbers that really does fill me with 'unbridled fucking retarded joy.'"

Fox, *Tractor Facts* | "When I think of a filmmaking that fills me with 'total unbridled fucking retarded joy,' Brian De Palma immediately

comes to mind. I love every single second of *Phantom of the Paradise*, especially the scene where Jessica Harper sings 'Special to Me' and comes out of that adorable brown-eyed precociousness and rocks the cord of a hot mic like it's a whip or leopard's tail. Following *Greetings and Hi, Mom!*, *Phantom* was the last time De Palma let his playful freak flag fly. If it feels good, shoot it! No restrictions—it was just total unbridled fucking retarded joy!"

Stacie Ponder, *Final Girl* | "There's a place in my heart that can only be filled by *The Craft*. Finding a 'Fairuza Balk is fucking crazy isn't she and whatever happened to Robin Tun-

ney and remember when Christine Taylor's hair fell out eww' soulmate always fills me with glee. I saw it one night when I was hanging out with my pal Ara Jane. We went to this weird mall that had one good store: Media Play (RIP). However, it also had a roller rink, an arcade, and a movie theatre. Ara Jane and I played games, used the photo booth a lot, ate crappy food, and saw *The Craft*. Yay! Sweet night! After the movie we walked out to the parking lot and, after some puzzling silence, I said, "Hmrm. Didn't I park there?" Yeah... someone stole my fucking car out of the mall parking lot. It's a testament to *The Craft*'s awesomeness that even after such a shitty end to the night, I still love it."



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UP THE TANGTLE 14A
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Course language, mature themes

PRINCESS 14A
10337-82 AVENUE • 433-0728

JUNO 14A
Nightly 7:00, 9:00. Fr-Sat & Sun matinee 2:00 Course language, mature themes. No 7:00 show Wed, March 26

PUNNY GAMES 14A
Nightly 6:50. Fr-Sat & Sun matinee 1:00 Violence, disturbing content

4 MONTHS 2 WEEKS AND 2 DAYS 18A
Nightly 9:10. Fr-Sat & Sun matinee 3:30 Bratting mature themes

PARKLAND 14A
205 Main Street, Spoken Words • 962-2202

DRILLBIT TAYLOR PG
Nightly 7:05, 9:15. Spring Break Matinees March 21-30 11:25, 3:15
Course language, violence

THE OTHER BOLEYN GIRL 14A
Nightly 7:05, 9:15. Spring Break Matinees March 21-30 11:25, 3:15
No Friday Matinees: Moving for Normies Tues 1:00

SHUTTER 14A
Nightly 7:15, 9:25. Spring Break Matinees March 21-30 11:25, 3:15
Violence

HORTON HEARS A WHOO! G
Nightly 6:45, 8:40. Spring Break Matinees March 21-30 11:25, 3:15
Violence

NEVER BACK DOWN STC
Nightly 7:10, 9:20. Spring Break Matinees March 21-30 11:25, 3:15
Violence

10,000 B.C. PG
Nightly 6:50, 9:00. Spring Break Matinees March 21-30 11:25, 3:15
Violence

COLLEGE ROAD TRIP G
Nightly 6:55, 8:55. Spring Break Matinees March 21-30 11:25, 3:15
Violence

METRO CINEMA 14A
9020-101A AVENUE (QUEEN HALL, CROSBY THEATRE) • 425-9272

VIVA STC
Fr 7:00, Sat 9:15, Sun 7:00, Mon 9:15

THE TRACED FRAGMENTS STC
Fr 9:15, Sat 7:00, Sun 9:15, Mon 7:00

GRANDIN THEATRE 14A
GRANDIN HALL, 516 WILSON CLOTHING AVE., ST. ALBERT • 458-9122

10,000 B.C. PG
Fr-Thurs 12:50, 2:55, 5:00, 7:10, 9:15

THE SPIDERWICK CHRONICLES PG
Fr-Thurs 1:05. Flashlighting scenes

JUNO 14A
Fr-Thurs 8:45, 8:55

STEP UP 2 THE STREETS PG
Fr-Thurs 10:00, 6:45

SHUTTER 14A
Fr-Thurs 1:15, 3:15, 5:15, 7:20, 9:20. No passes

DRILLBIT TAYLOR PG
Fr-Thurs 1:15, 3:15, 5:15, 7:20, 9:20. No passes

HORTON HEARS A WHOO! G
Fr-Thurs 1:00, 3:00, 5:00, 7:00, 9:00, 11:00. No passes

LEBUC CINEMAS 14A
4702-50 St. John • 986-2728

10,000 B.C. PG
Nightly 7:00, 9:00. matinee Sat & Sun 1:00, 3:30. Violence

HORTON HEARS A WHOO! G
Nightly 7:05, 9:15. matinee Sat & Sun 1:05, 3:15

NEVER BACK DOWN 14A
Nightly 6:55, 9:25. matinee Sat & Sun 12:55, 3:25. Violence

SEMI PRO 14A
Nightly 7:00, 9:30. matinee Sat & Sun 1:05, 3:30. Course language

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DEFINITELY, MAYBE PG
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Not recommended for young children

THE EYE 14A
Fr-Thurs 12:40, 4:25, 7:20, 9:35. Tues-Thurs 7:20, 9:35

MAD MONEY PG
Fr-Thurs 1:20, 4:50, 7:50. Tues-Thurs 4:50, 7:50. Course language

CLOVERFIELD 14A
Fr-Thurs 6:30, 9:45. Flashlighting scenes

NATIONAL TREASURE: BOOK OF SECRETS PG
Fr-Thurs 1:00, 4:05, 6:50, 9:30. Tues-Thurs 6:50, 9:30

P.S. I LOVE YOU PG
Fr-Thurs 12:50, 6:30, 9:30. Tues-Thurs 6:30. Course language

ALVIN AND THE CHIPMUNKS G
Fr-Thurs 12:45, 2:45, 5:00, 7:15, 9:40. Tues-Thurs 5:00, 7:15, 9:40

JAM LEGEND 14A
Fr-Thurs 4:15, 9:10. Tues-Thurs 9:10. Flashlighting scenes

THE GOLDEN COMPASS PG
Fr-Thurs 1:10, 4:00, 7:00, 9:20. Tues-Thurs 7:00, 9:20
Violence, not recommended for young children

ENCHANTED PG
Fr-Thurs 12:30, 2:40, 4:50, 7:05, 9:15. Tues-Thurs 4:50, 7:05, 9:15

SOUTH EDMONTON 14A
1525 99 Street • 436-8585

DRILLBIT TAYLOR PG
Fr-Thurs 1:50, 4:40, 7:30, 10:10. Violence, coarse language

SHUTTER 14A
Fr-Thurs 12:40, 3:00, 5:20, 8:10, 10:45. Wed 12:40, 3:00, 5:20, 8:10, 10:40. Violence

RAC (HINDI W.E.T.) STC
Fr-Thurs 12:45, 4:45, 8:30

HORTON HEARS A WHOO! G
Fr-Thurs 12:40, 3:00, 5:20, 8:10, 10:45. Wed 12:40, 3:00, 5:20, 8:10, 10:40. Violence

DOOMSDAY 18A
Fr-Thurs 2:00, 5:15, 8:00, 10:45. Bratling violence, gory scenes

NEVER BACK DOWN 14A
Fr-Thurs 1:10, 4:10, 7:15, 10:15. Violence

10,000 B.C. PG
Fr-Thurs 1:15, 4:00, 7:10, 10:30. Violence

THE BANK JOY 14A
Fr-Thurs 1:40, 5:00, 7:40, 10:30. Mature themes, nudity, violence

SEMI-PRO 14A
Fr-Thurs 1:20, 4:20, 7:20, 9:40, 12:00, 3:00, 5:00, 7:00, 9:00, 11:00. Course language

THE OTHER BOLEYN GIRL 14A
Fr-Thurs 12:50, 3:40, 6:30, 9:30

BE KIND REWIND PG
Fr-Thurs 1:50, 7:50, 10:20

VANTAGE POINT 14A
Fr-Thurs 1:30, 4:20, 7:20, 10:20. Violence

JUMPER PG
Fr-Thurs 12:15, 2:45, 5:40, 8:15, 10:40. Sat 5:40, 8:15, 10:40, Thurs 12:15, 2:45, 5:40, 8:15, 10:40. Violence, coarse language

THE SPIDERWICK CHRONICLES PG
Fr-Thurs 12:10, 2:30. Flashlighting scenes

HANNAH MONTANA & MILEY CYRUS: BEST OF BOTH WORLDS G
Fr-Thurs 12:30, 2:40, 4:50, 7:00, 9:10

JUNO 14A
Fr-Thurs 12:30, 2:40, 4:50, 7:00, 9:10

JAM LEGEND 14A
Fr-Thurs 12:30, 2:40, 4:50, 7:00, 9:10

IN BRIDGES 18A
Fr-Thurs 12:30, 2:40, 4:50, 7:00, 9:10

FOOT'S GOLD PG
Fr-Thurs 12:30, 2:40, 4:50, 7:00, 9:10

THE SPIDERWICK CHRONICLES PG
Fr-Thurs 12:30, 2:40, 4:50, 7:00, 9:10

THE OTHER BOLEYN GIRL 14A
Fr-Thurs 12:30, 2:40, 4:50, 7:00, 9:10

VANTAGE POINT 14A
Fr-Thurs 12:30, 2:40, 4:50, 7:00, 9:10

EDMONTON OLIVERS VS. MINNESOTA WILD STC
Wed 6:00

RUN FAT BOY RUN

STC
Fr-Thurs 12:30, 2:40, 4:50, 7:00, 9:10

EDMONTON OLIVERS VS. MINNESOTA WILD STC
Wed 6:00

NORTH EDMONTON 14A
14231-137th Avenue • 732-2222

DRILLBIT TAYLOR PG
Fr-Thurs 12:30, 3:10, 5:20, 8:10, 10:30. Violence

SHUTTER 14A
Fr-Thurs 12:30, 3:10, 5:20, 8:10, 10:30. Violence

HORTON HEARS A WHOO! G
Fr-Thurs 12:30, 1:00, 2:40, 3:30, 4:30, 5:30, 6:40, 8:00, 9:00, 10:00
No passes

DOOMSDAY 18A
Fr-Thurs 1:30, 4:10, 7:15, 10:15. Bratling violence, gory scenes

NEVER BACK DOWN 14A
Fr-Thurs 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30. Violence

COLLEGE ROAD TRIP G
Fr-Thurs 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30. Violence

10,000 B.C. PG
Fr-Thurs 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30. Violence

THE BANK JOY 14A
Fr-Thurs 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30. Violence

SEMI-PRO 14A
Fr-Thurs 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30. Violence

THE OTHER BOLEYN GIRL 14A
Fr-Thurs 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30. Violence

VANTAGE POINT 14A
Fr-Thurs 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30. Violence

JUMPER PG
Fr-Thurs 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30. Violence

THE SPIDERWICK CHRONICLES PG
Fr-Thurs 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30. Violence

HANNAH MONTANA & MILEY CYRUS: BEST OF BOTH WORLDS G
Fr-Thurs 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30. Violence

JUNO 14A
Fr-Thurs 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30. Violence

JAM LEGEND 14A
Fr-Thurs 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30. Violence

IN BRIDGES 18A
Fr-Thurs 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30. Violence

FOOT'S GOLD PG
Fr-Thurs 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30. Violence

THE SPIDERWICK CHRONICLES PG
Fr-Thurs 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30. Violence

THE OTHER BOLEYN GIRL 14A
Fr-Thurs 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30. Violence

VANTAGE POINT 14A
Fr-Thurs 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30. Violence

EDMONTON OLIVERS VS. MINNESOTA WILD STC
Wed 6:00

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SHUTTER 14A
Fr-Thurs 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30. Violence

10,000 B.C. PG
Fr-Thurs 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30. Violence

HANNAH MONTANA & MILEY CYRUS: BEST OF BOTH WORLDS G
Fr-Thurs 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30. Violence

JUNO 14A
Fr-Thurs 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30. Violence

JAM LEGEND 14A
Fr-Thurs 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30. Violence

IN BRIDGES 18A
Fr-Thurs 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30. Violence

FOOT'S GOLD PG
Fr-Thurs 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30. Violence

THE SPIDERWICK CHRONICLES PG
Fr-Thurs 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30. Violence

THE OTHER BOLEYN GIRL 14A
Fr-Thurs 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30. Violence

VANTAGE POINT 14A
Fr-Thurs 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30, 2:30, 5:10, 7:10, 9:10, 11:00, 12:30. Violence

EDMONTON OLIVERS VS. MINNESOTA WILD STC
Wed 6:00

CLAREVIEW 10 CINEMAS

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JUMPER PG
Fr-Thurs 12:10, 2:10, 5:00, 7:25, 9:50. Tues-Thurs 5:00, 7:25, 9:50. Violence, coarse language

COLLEGE ROAD TRIP G
Fr-Thurs 12:15, 4:10, 6:45, 9:15. Tues-Thurs 4:50, 7:05, 9:05

10,000 B.C. PG
Fr-Thurs 1:40, 4:20, 7:10, 9:35. Tues-Thurs 4:20, 7:10, 9:35. Violence

DOOMSDAY 18A
Fr-Thurs 1:40, 4:20, 7:10, 9:35. Tues-Thurs 4:20, 7:10, 9:35. Violence

NEVER COME BACK 14A
Fr-Thurs 1:40, 4:20, 7:10, 9:35. Tues-Thurs 4:20, 7:10, 9:35. Violence

HORTON HEARS A WHOO! G
Fr-Thurs 1:40, 4:20, 7:10, 9:35. Tues-Thurs 4:20, 7:10, 9:35. Violence

HANNAH MONTANA & MILEY CYRUS: BEST OF BOTH WORLDS G
Fr-Thurs 1:40, 4:20, 7:10, 9:35. Tues-Thurs 4:20, 7:10, 9:35. Violence

SHUTTER 14A
Fr-Thurs 1:40, 4:20, 7:10, 9:35. Tues-Thurs 4:20, 7:10, 9:35. Violence

THE OTHER BOLEYN GIRL 14A
Fr-Thurs 1:40, 4:20, 7:10, 9:35. Tues-Thurs 4:20, 7:10, 9:35. Violence



"Looks Like That Wind's Blowing" Up A Gale... | Owen Wilson holds onto his hat in *Drillbit Taylor*. PHOTO SUPPLIED

MOVIES • OPENING THIS WEEK

DRILLBIT TAYLOR

Owen Wilson, Leslie Mann, David Dorfman, and Josh Peck star in *Mr. Deeds* director Steven Brill's comedy about a pair of teenage nerds who hire a down-on-his-luck soldier of fortune to protect them from bullies. Produced by Judd Apatow.

SHUTTER

Joshua Jackson, Rachael Taylor, and Megumi Okina star in director Masayuki Ochiai's remake of the 2004 Thai film about a fashion photographer on assignment in Tokyo who suspects the mysterious blurs showing up in his pictures are the ghost of a dead girl he and his wife hit with their car.

THE TRACEY FRAGMENTS

Ellen Page, Zie Souwand, and Ari Cohen star in *Hard Core Logo* director Bruce McDonald's chronologically scrambled tale of a 15-year-old girl riding the bus and searching a bleak cityscape for her baby brother, who believes he is a dog. Based on the novel by Maureen Medved. *Metro Cinema*: Fri, Mar 21 & Sun, Mar 23 (9pm); Sat, Mar 22 & Mon, Mar 24 (7pm)

UP THE YANGTZE

Yung Chang's acclaimed documentary profile of the people who live along China's Yangtze River, many of whom will be uprooted as a result of the enormous Three Gorges Dam megaproject. In Mandarin with English subtitles.

VIVA

Anna Biller (who also wrote and directed), Jason Stanford, Bridget Brno, and Chad England star in this comical salute to 1970s exploitation movies about a bored housewife who leaves her husband and embarks on a colour-saturated bohemian odyssey of drugs and sexual experimentation. *Metro Cinema*: Fri, Mar 21 & Sun, Mar 23 (7pm); Sat, Mar 22 & Mon, Mar 24 (9:15pm)

MOVIES • ALSO PLAYING

4 MONTHS, 3 WEEKS AND 2 DAYS

You know what Roger Ebert once said about how no great movie is ever depressing? Keep that in mind as you consider seeing this admittedly bleak-sounding drama about the efforts of two women in 1980s Romania to secure an illegal abortion. It's gripping, disturbing, shattering... and pretty much a masterpiece.

★★★★★

FUNNY GAMES

Give the producers credit for ballsiness: Michael Haneke's shot-for-shot remake of his 1997 thriller is unafraid to alienate (and even anger) its audience to make its point. Too bad that point isn't as shocking or powerful as Haneke seems to believe.

★★★★☆

HANNAH MONTANA/MILEY CYRUS: BEST OF BOTH WORLDS CONCERT TOUR

That music this innocuous and unchallenging could be this monumentally popular strikes us as somewhat ominous, but until we can uncover proof of what has to be some kind of sinister Disney tween-mind-control plot, we have no choice but to let this slickly produced concert film slide. But don't say we didn't warn you when the truth comes out!

★★★★☆

IN BRUGES

Loquacious hitmen with violent tempers have become a cliché in this post-Tarantino indie-movie era, but playwright-turned-writer/director Martin McDonagh revitalizes the archetype with this funny, bloody, beautifully structured dark comedy set in... Belgium? That's right: Belgium.

★★★★★

NEVER BACK DOWN

Just back away... from the theatre! (Zing!)

★★★★☆

THE OTHER BOLEYN GIRL

Here's one of those movies where the idea (Scarlett Johansson and Natalie Portman in a bodice-bursting tale of palace intrigue) is a lot more exciting than the melodramatic, fairly sluggish execution. At least it's better than *Elizabeth: The Golden Age*.

★★★★☆

SEMI-PRO

This comedy about a hapless 1970s ABA team and their manchild owner/player/head coach generates just enough laughs

to earn a mild go-in-with-low-expectations recommendation. But we're warning you, Will Ferrell: we're not going to be this patient forever.

★★★☆☆

THERE WILL BE BLOOD

Paul Thomas Anderson has his critics, but there's no disputing that he knocks this one out of the ballpark. Daniel Day-Lewis is stunning as a turn-of-the-century oilman who

descends into a pit of misanthropy deeper and blacker than any of his wells. A major achievement.

★★★★★

VANTAGE POINT

A *Rashomon* for the age of terrorism? Sadly, this gimmicky thriller plays more like 24's autistic, ADHD-ridden second cousin.

★★★☆☆

DISCOVER YOGA

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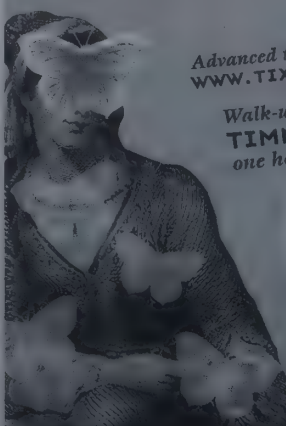
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—COLEMAN (JAMES HAMILTON), EXPRESSING HIS MORAL PHILOSOPHY IN *THE LONESOME WEST*

THEATRE REVIEW • KISS ME, I'M IRISH • BY MATTHEW HALLIDAY / 74 words

He Ain't Psychopathic, He's My Brother

BROTHERS JAMES HAMILTON AND COLLIN DOYLE ARE AT EACH OTHER'S THROATS IN *THE LONESOME WEST*

THE LONESOME WEST

Directed by Julien Arnold. Written by Martin McDonagh. Starring Chris Bullough, Collin Doyle, Clarke Eckford, James Hamilton. To Mar 23. The Roxy (10708-124 St). Tickets available at the Roxy box office (453-2440).

I thought I had *The Lonesome West* all figured out: the two warring brothers who form the crux of the play, baiting each other with torments old and new, attacking one another over trifling insults, mutilating each other's pets, murdering their elderly father with nary a hint of remorse... they must be psychopaths. That explains it, of course.

But they aren't psychopaths. They can't be, because psychopaths are incapable of empathy or love, and by the end of the play, we see that these two have just enough of those human qualities to also be horribly distorted and perverted by bitterness, despair, and hate. (Yes, it's an Irish play.)

Collin Doyle and James Hamilton play Valene and Coleman, two brothers coping in the aftermath of their father's death. Then again, "coping" might not be the right word, since Coleman shot him in the head and passed it off as an accident. Coleman is the more morally bankrupt of the two, and that's saying something. Played by James Hamilton with a near-brilliant ferocity and intensity, Coleman is frightening and strangely charismatic. He's the kind of guy who says things like, "I know shootin' yer dad in the head goes against God and all, but..."

Valene is the responsible brother, the one in whose name their father's house has been left. He's gone around affixing everything in the house with



It's A Donnybrook! | Chris Bullough ineffectually referees yet another fight between irascible Irishmen James Hamilton and Collin Doyle in *The Lonesome West*. PHOTO SUPPLIED

a "V" to mark them as his possessions, forbids Coleman to eat his potato chips (they nearly murder each other several times over the potato chip issue), and cultivates a strange obsession with Catholic figurines, which loom over the set like the impotent emissaries of a hypothetical religion and an obsolete morality.

Doyle, unfortunately, has some difficulty with his Irish accent—and more problematically, it isn't always clear what he's doing with the character. At times he comes off like a blubbery simpleton, while at others he's nearly as vindictively calculating as his brother. Maybe playing Coleman is easier, with his simple-minded rage, but since so much of the play concerns nothing more than the interaction between the brothers, Doyle's performance is a serious hindrance.

drance.

The two are visited frequently by Father Welsh (Chris Bullough), a young, alcoholic priest tortured by the degeneracy of the town, as well as his doubts about his faith. The evening I attended, Bullough played Welsh shakily at first, alternating between hysteria and weepiness with little hint of subtlety, but as the performance wore on he became increasingly convincing as a decent (if naive and imperfect) guy caught in an amoral purgatory.

Occasionally dropping by as well is Gireen, a young girl with a gutter-mouth and a wickedly cynical sense of humour who's still, basically, a good soul, played beautifully by Clarice Eckford. She lends the play its most human note, culminating in a moving scene with Bullough at the

opening of the second act.

But for all the talent on display, and the sheer entertainment of watching Valene and Coleman snipe at each other in so many creative ways, there seems to be something essential missing from the play, something that goes beyond this production's flaws. The play has been received by most audiences and critics as a black comedy, and it is—the final scene especially, in which Valene and Coleman confess all their trespasses to each other, their mutual loathing growing more tangible by the moment, is a bitterly funny poke at the Catholic Church's get-out-of-Hell-free confessional process.

But less remarked-upon is the simplistic misanthropy that the whole thing is shot through with. These people are beyond redemption, hope-

less. Why? What led them to be this way? Perhaps McDonagh intends it all as an exaggerated satire of small-town malaise and social breakdown, but it comes off as callow and simple-minded, which makes the despair and misanthropy easy to dismiss—unlike his brilliant *The Pillowman*, which appeared at the Citadel in 2006. That play was also despairing, but its characters were morally complex enough that the ethical quandaries and dark humour were troubling in a more honest, deeply upsetting way.

The Pillowman was an ethical puzzle I couldn't figure out—a puzzle that perhaps had no solution. The characters in *The Lonesome West* are just cartoonish, horrible bastards, for no good reason—and they can't scare me because they're so patently unreal.



You Don't Mess Around With *Skim* | A panel from Jillian and Mariko Tamaki's graphic novel, which breathes new life into the "confessional teen-girl diary" genre. IMAGE BY JILLIAN TAMAKI

ARTS NEWS • NOTABLE HAPPENINGS FROM THE BOOKSTORE TO THE GALLERY

UNCOMMON TALENT

Start Making Sense

The North Edmonton Sculpture Workshop has opened a new artist-run gallery. **The Common Sense**, at 10546-115 Street, and one of the artists running it, Ryan McCourt, has asked SEE to help get the word out. Good thing, too, because the NESW website is an absolute nightmare to navigate (and read). In brief: studio spaces are still available on the second floor, and *Autograph*, a collection of drawings and sculptures by Rob Wilms, will be on display in the exhibition space until April 30. (We believe the title of the exhibition indicates Wilms made all the art with his hands.) Want more info? Call 482-2685.

BOOK LAUNCH

Jiminy Cricket!

Cricket in a Fist is the debut novel from Edmonton writer Naomi K. Lewis: it's the impressionistic tale of a pair of sisters, their self-help guru mother (who preaches a solipsistic philosophy called "willful amnesia"), and their grandmother and great-grandmother's victimization at the hands of the Nazis during World War II. (Think of it as "never forget" versus "never remember.") Lewis will be launching the book tonight (Thursday) from 7:30 to 9 p.m. at Greenwood's Bookshoppe. The *Journal* review worryingly describes the book as "unrelentingly dark," but on the other hand, there'll be refreshments!

LOCAL GIRL MAKES GOOD!

Jillian's Fans March

Former Edmontonian Jillian Tamaki, whose illustrations graced several local publications before she moved to Brooklyn and started working for *Entertainment Weekly*, *The New Yorker*, and *Esquire*, is making waves with her latest graphic novel *Skim*, written with her cousin Mariko Tamaki. Just this week, *Skim* was included in *Slate* magazine's literary roundup "What *Slate's* Reading This Month" list. "The fake diary is by now a tired cliché of teen novels," writes *Slate* foreign editor June Thomas, "but Jillian Tamaki's artwork elevates the genre from the merely voyeuristic." *Skim* is published by Groundwood Books.

THEATRE REVIEW • CANCON • BY SCOTT LINGLEY | 560 words

Love In The Time Of Alzheimer's



The Innocence Of Age | Eric Peterson, Carolyn Hetherington, and Barbara Gordon share a seniors' moment in *Half Life*. PHOTO SUPPLIED

HALF LIFE IS NO DULL TEARJERKER—IT'S TAKE ON LOVE AND MEMORY IS A SEAMLESS TRIUMPH

HALF LIFE

Directed by Daniel Brooks. Written by John Mighton. Starring Eric Peterson, Carolyn Hetherington, Richard Clarkin, Laura De Carteret. To Mar 30, Shorter Theatre (The Citadel). Tickets available at the Citadel box office (425-1820/citadeltheatre.com).

I must admit to some trepidation as I settled into my seat for Necessary Angel's production of John Mighton's *Half Life* at the Citadel. I've seen enough movies about elderly couples in cognitive decline to somewhat dread a stage version that reiterates the pain of watching a loved one turning slowly into a stranger, then

Patrick has his own problems with the past but his are due more to a refusal to recall what happened. He also likes a drink and a smoke every once in a while, or so his artist daughter Anna (Laura de Carteret) warns the staff at the nursing home.

But *Half Life*, which surprisingly is filled with lively humour, focuses just as much on Donald and Anna—both middle-aged and divorced—and the way they cope with their parents' budding attraction. Donald is still mourning his father's death six months earlier and clings to the image of his parents as the unalterable constant in a life of impermanence and disappointment.

He'd rather not see that image effaced, especially at a time when his mother seems so vulnerable. Anna's

dwell on a number of heady topics, from the humanizing aspect of forgetting to the tension between faith and reason—and which one is likely to be more comforting in the face of mortality. At points the characters veer perilously close to being mouthpieces for viewpoints—the play is filled with seated discussions—but there's usually a redeeming insight or irony that regrounds the play in its setting and characters. Similarly, a few lapses into heavy-handedness, accompanied by jarring sound cues, threaten a shift into melodrama that luckily never takes hold.

This production of *Half Life* might be as graceful and seamless as anything I've ever seen onstage. I was just as enraptured by the highly synchronized scene changes that took

AS I SETTLED INTO MY SEAT, I WASN'T IN THE MOOD FOR A TEARJERKER, NO MATTER HOW LITERATE OR ACCOMPLISHED. WHAT A RELIEF TO FIND THAT *HALF LIFE* IS SOMETHING ELSE ENTIRELY.

slipping away. I wasn't in the mood for a tearjerker, no matter how literate or accomplished.

What a relief to find that *Half Life* is something else entirely. It certainly does contain a pair of senior sweethearts, Clara (Carolyn Hetherington) and Patrick (Eric Peterson), who meet in a nursing home. Anna is, as her doting but hyper-rational son Donald (Richard Clarkin) points out, "not quite herself"—her remote past is as vivid to her as yesterday, but yesterday, or even a couple of minutes ago, is an irretrievable blur.

relationship with her father is more contentious until Patrick starts enjoying Clara's company, and she starts to think she'd like to see her father share the last part of his life with someone. Meanwhile, Clara and Patrick begin to entertain the notion that they had met during the Second World War and that their present romance is a continuation of a memorable night that may or may not have happened 60 years prior.

Populated with strong performances and memorable secondary characters, *Half Life* finds time to

place under ghostly blue lights as by the precise choreography of the scenes themselves. Despite the levity, the overall tone is meditative and bittersweet in the way that life's joy is tempered by its inevitable conclusion; the play's concluding lines, uttered by a lone character from behind a hospital curtain, subtly connote that final solitude to which every life tends. By infusing these heavy ruminations with profound wit, *Half Life* easily averts the maudlin clichés of a late-in-life romance and lingers in the mind longer for it.

No Competition Just Collaboration

Friday APRIL 4TH
A TEXTBOOK TRAGEDY
WITH HUNDRED ACRE WOOD (REUNION)
SAVANNAH | ENIC | PARIS OR A GOOD DAY | VESTIMENTE BATTLESCENE

Saturday APRIL 5TH
FAREWELL TO FREEWAY
WITH SHOTGUN RULES | KINCAIDE
CHANGE METHODOICAL | YOU ARE A WEAPON | CAPTURE THE HILLS
DOORS OPEN AT 6:30PM BOTH NIGHTS
AVENUE SKATEPARK 9030 118TH AVENUE | ALL AGES WELCOME

Saturday APRIL 5TH
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ISLE OF HUE
JAM UNION
NON CAPABLE RECORDS
NOTEBOOK MAGAZINE
KRMIS WLCM
THE PAWN SHOP
OCTOPUS ROYALTY STUDIOS
POP ECHO RECORDS
PROJECT B.O.F.E.
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Preview March 12

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www.shadowtheatre.org

Logos for sponsors: CompuLink, FA Foundation, Edmonton, and others.

Dead Men Tell No Tales



One Conversation About "Thirteen Things" | Patricia Bell-Casey is an overwhelmed widow in *Three Viewings*. PHOTO SUPPLIED

...BUT THEIR SURVIVORS DO IN THE AMUSINGLY MORBID, CONSISTENTLY SURPRISING THREE VIEWINGS

THREE VIEWINGS

Directed by John Hudson and Wayne Paquette. Written by Jeffrey Hatcher. Starring Patricia Bell-Casey, Dave Clarke, Davina Stewart. To Mar 30, Varscona Theatre (10329-83 Ave). Tickets available through Shadow Theatre (434-5564), Accent European Lounge (431-0179) or TIX on the Square (420-1757/tixonthesquare.ca).

If Edgar Lee Masters' *Spoon River Anthology* gave the dead citizens of that town an opportunity to testify from the grave, then Jeffrey Hatcher's *Three Viewings* has the recently deceased of Steubenville, Ohio still affecting the living from the funeral parlour in series of three monologues delivered over three different caskets.

"Tell-Tale" gives us Dave Clarke as Emil, a fussy and obsequious funeral director who nurtures a hidden passion for real estate broker Tessie, one of the diligent mourners at his parlour. In between gossipy asides to the audience he barely squeaks out his hopeful mantra of "I love you" directed at her back, and uses his position to help her scope out possible clients when their spouses kick off.

Emil's never-publicly-voiced infatuation with Tessie is at once goofily

endearing and pathetic—he's forever locked in obsession, always setting parameters for when he'll muster up the courage to reveal it, but never actually acting on his unstated crush. In short, he's acting like a repressed adolescent, deluded about the real nature of his hustling love interest—but that doesn't make his feelings for her any less genuine, and Clarke very nicely manages to balance his portrayal even as the story takes a completely unexpected turn.

The sad yet comic "Tell-Tale" (with its intimations of Edgar Allan Poe's similarly titled short story) is breezy compared to the John Hudson-helmed "Thief of Tears." Davina Stewart is Mac, a hardened jewel thief whose grandmother is the "very old, very demanding, very rich harri-dan" she's left L.A. to pay her respects to. The fact that she supports herself by crashing funerals and stealing bright baubles from the corpses makes this easily the most black-humoured episode of the three—but all is not as it seems here as well. While her family is stewing over a sudden change in Grandma's will, Mac has her own agenda—and as she goes about her plans, she slowly reveals her own tragedy.

"My husband forgot to fix the kitchen door," Mac repeatedly tells old neighbours and acquaintances

when they ask her about her marriage, and that seeming non sequitur holds more of a clue than you might imagine to her progression from heartless cynic to human wreck in one illuminated jolt of memory.

A grieving widow and her dead husband's disintegrating business set up "Thirteen Things About Ed Carpolotti" as the most absurdist of the three stories. Patricia Casey is Virginia Carpolotti, the dutiful wife of a local "wheeler-dealer" who discovers after her Ed passes on from a heart attack that she's not quite as well-set-up as she always believed. With large loans from mobsters coming due, pressure from the bank, and a heartless brother-in-law to deal with, Virginia's golden years do not look assured.

As disaster is heaped on disaster, you can't help but squirm for the utterly bewildered Virginia, watching helplessly as the angry messages accumulate on her answering machine almost as fast as demands from creditors. With its implausible ending, "Thirteen Things About Ed Carpolotti" seems almost like a side story from a Frank Capra film, but it's also very sweet, the *deus ex machina* leaving theatregoers with a final gesture of devotion and love as salve to the bittersweet stories that preceded it.

VISUAL ARTS • EYE-POPPERS | 712 words

Clogging The ARTery



ART BOX MANDY ESPEZEL & JILL STANTON
JILL AND MANDY RAISE THEIR (3-D) GLASSES TO GRIWKOWSKY AND RECHNER'S INFORMAL ART EXPERIMENT

Join us this week as we journey to The ARTery, where artists Tim Rechner and Fish Griwkowsky display some recent creations in a show otherwise known as *The Experiment*. We take in walls plastered with tiny, frantic sketches layered with drawings of colourful morphing shapes and 3-D photos that are as varied in size as they are in subject.

Jill: First of all, let me say that as much as I appreciate The ARTery, I wish it were beside the LRT station. It was pretty cold outside Friday night! I had never been there before, so it was an enlightening experience—definitely an interesting little venue, and very appropriate for *The*

Experiment What were your first impressions of the show?

Mandy: My first impression was of how casual the whole space was. It felt like we were in somebody's living room, and at first I wasn't too sure about that. But the longer I was there, the more it worked for me. I liked that you could sit back and just take the time to look at this giant wall coated with drawings, then turn around and see another wall full of 3-D photographs. It created a very approachable vibe.

Jill: I agree. Tim's wall of drawings was what hit me first, although I wasn't immediately sure about the format. You didn't really notice all of the tiny drawings in the background until later—which is the effect I'm sure he intended, but I would have preferred to see a full wall of them without the larger pieces interspersed among them. I think they could have held their own. I did really enjoy those larger pastel works, though; they reminded me of some of the Cape Dorset prints I've been looking at lately.

Mandy: The scribbled fragments of sentences on those tiny slips were endearing. They got me up, examining every individual piece. I didn't

think the larger colour drawings were as powerful individually, but that's most likely due to being broken up on multiple sheets of paper. What did you think of the use of 3-D technology in the photos?

Jill: I thought it was funny. As much as we all love to wear those 3-D glasses, I don't know if the 3-D technology actually added anything to the photographs themselves. What it did do, however, was make me look at the photographs for longer than I would have otherwise, because the 3-D makes your eyes kind of go sideways for a little bit before you actually figure out what the hell is going on. What about you?

Mandy: On made viewing them interactive, in a way. I think the best part was how the image would shift when you moved. The figures would follow you, or lean out into your space. My favourite specific image was of the interior of the High Level Bridge, with the opening off in the distance. A bit of Edmontonian celebration. I wasn't as taken with the more "exotic" photos. The image of the bridge actually seemed related to the depth created by the 3-D glasses—maybe that's what was missing for me in some of the others.



Discovering Japan | The 3-D photo "Diagi Nenbutsu" is part of a grand *Experiment*. PHOTO BY FISH GRIWKOWSKY

Jill: I liked the High Level Bridge photo too, but did we like it because it was a good photograph, a good use of 3-D technology, or a part of our everyday lives that we felt attached to? Some of the other photos were just as effective, yet we were drawn to the Edmontonian imagery because we have emotional ties to it. I don't think this is a bad thing—just something to note.

Mandy: Also, I thought that huge beast of a drawing in the back of the place [Tim Rechner's "Drum Solo Heart Attack"] was really something. All those twisting, snakelike tubes of colour have serious impact on that scale. Do you think they were

saying anything by calling the show *The Experiment*?

Jill: Both Tim and Fish work differently in their more "professional" settings, and this show may have been a way for them to try a few new things out without real judgment. Or it might have just been an "experiment" to see how stupid everyone looks in 3-D glasses!

Mandy: I think they were flattering—an experimental fashion statement for the visually inclined.

The Experiment is on display at The ARTery (9535 Jasper Ave) until April 26

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To learn more, or to download an application form, visit www.afta.ab.ca/art-collection.shtml or call (780) 427-9968 (dial 310-0000 for toll-free access).



Alberta BUILDING TOMORROW



Urban Rise, Banff, July, 2006, © Alan Phillips photograph, 2007 Art Acquisition Purchase

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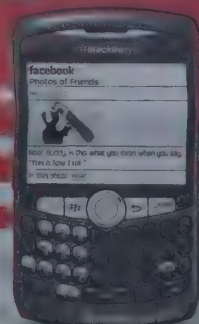
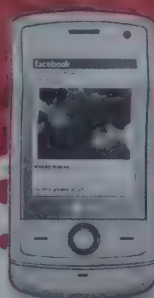
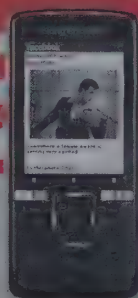
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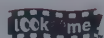
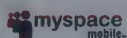
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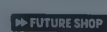
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EXHIBITS

ALLIED ARTS COUNCIL 455 KING ST., SPRUCE GROVE, 962-0664 Until MAR 29 "The Midas Touch" by feature artist Julie Kaldenhoven. Info: www.alliedarts.org
ALBERTA CRAFT COUNCIL 10186-106 ST., 488-6611 EXT. 221 Until APR 12 "The Future is Later" by Bee Kingdom, Phillip Bandura, Ryan Marsh Fairweather, and Tim Belliveau. Until APR 19 "Contained: Protected or Prison," various artists. "Nimona" celebration of aboriginal women's fine craft. Info: www.albertacraft.ca

AGNES BUGERA GALLERY 1230 JASPER AVE. Hours: Tues-Sat 10 am-5 pm.

THE ARTERY 955 JASPER AVE. Hours: Thu 5-7 pm, or by appointment. Info: www.theartery.ca

ART GALLERY OF ALBERTA ENTERPRISE SQUARE #100, 10230 JASPER AVE., 422-6223 Until MAR 24 "Generation", nine artists explore the images, ideals, and anxieties of North American youth; "Small", artistic responses to perceptions of balance, proportion, and scale; "Window Dressing: Shane Krepakovich", the history and politics of department store displays using the 102 St. windows of the former Bay store. Until MAY 4 "Seeing Through Modernism: Edmonton 1970-1980" over 30 modernist artists examine the rise of modernism in Edmonton, and the sites of critique and opposition which developed during the 1970s and '80s. "Awakening: The Art of Human", works by youth in the Human Youth Society program. Hours: Mon-Fri 10:30 am-5 pm, Thu 4-6 pm free admission. Sat & Sun 11 am-5 pm. Info: www.artgalleryofalberta.com

ARTS HUB STUDIO GALLERY 3RD FL., 1027-106 ST., 439-0532 Hours: Thu 5-8 pm, or by appointment. Info: www.artshub.com

BEARCLAW GALLERY 10403-124 ST., 482-1204 Info: bearclawgallery.com

BRUCE PEELE SPECIAL COLLECTIONS LIBRARY RUTHERFORD SOUTH, U OF A Until APR 30 "Maggie Mundi" selections from the U of A's maps and special collections, focusing on the study of the cultures of Medieval and early modern Europe. Curated by Michael Fox and Stephen R. Remer. Free Admission.

THE CARROT COMMUNITY ARTS COFFEE HOUSE 935-718 AVE., 471-1580 Info: www.thecarrot.ca

CENTRE D'ARTS VISUELS DE L'ALBERTA 9103-95 AVE., 461-3427 Until APR 2 "Meli-Meli" by artists: Elaine Berglund, Paul Labrie, Gilberte Gagne, Maria Cieszkowska and Milos Hajek. Info: 461-3427

COLLECTIVE CONTEMPORARY ART 6507-112 AVE., 491-0002 Info: www.collective.ca
CHRISTIE BERGSTROM'S RED GALLERY 9627-82 AVE., 439-8270 "Mother and Child" a reflection on family and the art of painting by Christie Bergstrom. Hours: Mon-Fri 11 am-5 pm.

DESIGN INTERCHANGE ENTERPRISE SQUARE 10230 JASPER AVE. Until MAY 15 "Design Works", innovative works by U of A Design staff and students.

DOUGLAS IDELL GALLERY 10332-124 ST., 488-4445 Until MAR 29 "Gifts for the Grandchildren" by Alan Reynolds. Opening Reception MAR 15, 2-4 pm. Hours: Tue-Fri 9:30 am-5:30 pm. Info: douglasidellgallery.com

ELECTRUM DESIGN STUDIO 12419 STONY PLAIN RD., 482-1402 Info: www.waynemackenzieidell.com

EXTENSION CENTRE GALLERY MAIN FLOOR ATRIUM ENTERPRISE SQUARE, 10230 JASPER AVE. Hours: Daily 7 am-11 pm. Info: www.extension.ca

FAB GALLERY 1-1 FINE ARTS BUILDING, U OF A CAMPUS Until MAR 22 "This Wild Spirit: Women in the Rocky Mountains of Canada" and "Hiding in Plain Sight" by Gillian Williams. Hours: Tues-Fri 10 am-5 pm, Sat 2-5 pm.
FRINGE GALLERY 10516 WHYTE AVE., 422-0240 Until MAR 29 "Elastic" by George Botchett, Margaret Braun, E. Ross Bradley, Vern Busby, Edmund Haakonson, Eileen Heindel, Keith Turnbull, and Raymond Theriault. Info: www.paintspot.ca

FRONT GALLERY 1232 JASPER AVE., 488-2952 GALLERY AT MILLNER STANLEY A. MILLER GALLERY, 87 CHURCHILL SQUARE Until MAR 30 "Inside Out", presented by the Edmonton Sculptors' Association.

HARCOURT GALLERY 3RD FL., 10275-112 ST., 426-4180 Until APR 5 "Business as Usual" by Lynn Richardson and "Unpacked" by Jennifer Pickering. Info: www.harcourthouse.ab.ca

JEFF ALLEN GALLERY STRATHCONA SENIORS CENTRE 10831 UNIVERSITY AVE., 433-5807 Until MAR 27 "Meadowlark Painters", Louise Rau, Ruth Harris, Esther Koza, and Dorothy Mitchell exhibit landscapes, flora, and portraits in watercolor and oils. Hours: Mon-Thu 9 am-4 pm.

JOHNSON GALLERY 771-85 ST., 465-6777 Edmonton Oil Painters, artists working in-studio throughout the season. Artists featured include Susan Alma, Susan Box, Shari Honey, David Brooks, Margaret Klappstein, Tracy Mardon, Anne McCormick, and Cindy Revell. Info: www.susanalma.com

LANDO GALLERY 11310-105 AVE., 990-1167 Hours: Mon-Fri 11 am-5:30 pm, Sat 10 am-4:30 pm. Info: www.landogallery.com

LATITUDE 53 10248-106 ST., 423-5353 Hours: Tue-Fri 10 am-6 pm, Sat 12-5 pm. Info: www.latitude53.org

LOFT GALLERY A.J. OTTEWELL CENTRE 590 BROADMOOR BLVD., SHERWOOD PARK, 467-4481 Until MAR 30 "Abstracts", show and sale by members of the Art Society of Strathcona. Hours: Sat 10 am-4 pm (except holiday weekends), Thu 5-9 pm. Info: Kaye 467-4481

MANDOLIN BOOKS 6419-112 AVE., 479-4050
MCNULLEN GALLERY 8440-112 ST., U OF A HOSPITAL, 407-7152 Until APR 13 "Eight souls: Fused by Silver", photography by the Monochrome Guild. Hours: Mon-Fri 10 am-8 pm, Sat-Sun noon-6 pm. Admission free.

NINA HAGGERTY CENTRE 9074-111 AVE., 474-7611 Studio hours: Mon-Fri 10 am-2 pm. Gallery hours: Mon, Wed & Fri 9:30 am-2:30 pm. Tue & Thu 9:30 am-4 pm & 6-8 pm. Info: www.ninahaggertyart.ca

NORTH EDMONTON SCULPTURE WORKSHOP 10546-115 ST., 482-2685 Until APR 30 "Autograph" sculptures and drawings by Rob Williams. Daytime Viewing by Appointment: 482-2685

OUT OF THE FIRE STUDIO 12214 JASPER AVE., 738-0240 Info: www.outoffirestudio.com

PETER ROBERTSON GALLERY 10189-112 ST. Group Show, new works by James Lahey and Jonathan Forest. Hours: Tue-Sat 10 am-5:30 pm. Info: www.peterrobertsongallery.com

PETER ROBERTSON GALLERY 21230A JASPER AVE., 455-7479 Group Show, new works by Gregory Hardy, Robert Wiseman and Frances Thomas. Hours: Tue-Sat 10 am-5:30 pm. Info: www.peterrobertsongallery.com

PICTURE THIS GALLERY 959 ORDEZ RD. SHERWOOD PARK, 467-3038 Info: www.picturethisgallery.com

PLANET ZE DESIGN CENTRE 10055-80 AVE., 428-3499 Ongoing displays include functional sculpture and jewelry by Sandra Sing Fernandes, metal sculpture by Linda Maines and Bianca Khan, and paintings by Quentin Maki and Tim Rechner.

PORTAL GALLERY #300, 9414-91 ST., 702-7522 Hours: Tue-Fri 12-8 pm, Sat 12-7 pm. Info: www.portalgallery.com

PROFILES PUBLIC ART GALLERY 19 PERRON ST., ST. ALBERTA, 460-4310 APR 3-26 "Land Poems" by Sharon & Maylayko, Lyndal Osborne, Lorraine Shovel and Garry Williams.

ROWLES & CO. LTD. MEZZANINE LEVEL, 10130-103 ST., 426-4035 Info: www.rowles.ca

SCOTT GALLERY 10411-124 ST., 488-3619 Until APR 1 "Dust of Days" by Robert Sinclair. Hours: Tues-Sat 10 am-5 pm. Info: www.scottgallery.com

SCULPTURE STUDIO & GALLERY SHERWOOD PARK, 662-4180 Figurative and abstract sculpture by Horst D. Info: www.horst-sculpture.com

SELFRIDGE POTTERY STUDIO 9844-88 AVE., 439-9296 Hours: 11 am-5 pm. Info: www.selfridgepottery.com

SNAP GALLERY SOCIETY OF NORTHERN ALBERTA PRINT ARTISTS 10309-97 ST., 423-1492 Hours: Tue-Sat 12-5 pm. Info: snapgallery.com

STRATHCONA COUNTY MUSEUM & ARCHIVES 913 ASH ST., SHERWOOD PARK, 476-8189 Hours: Mon-Fri 10 am-4 pm. Info: www.strathconacounty.museum.ca
STUDIO GALLERY 11 PERRON ST., ST. ALBERTA, 460-5993 Until MAR 29 "My Canada" by Al Anderson. Until APR 26 "Nouveau Artiste" by Miles Constable. Hours: Thu 12-8 pm, Fri 10 am-6 pm, Sat 10 am-5 pm.

TELLUS HOUSE OF SCIENCE 11211-142 ST., 451-3344 Permanent Exhibits include The Body Fantastic, Mystery Avenue, The Greens' House, Space Place, Discoveryland, and DinoDen in the Explorer Gallery. Synchrone Science Stage features Science Demos, Cyogenics, Electricity, and What Puts The Fizz in Soda Pop? 451-3344. www.odysseum.com

TU GALLERY 10718-124 ST., 452-9662 Info: www.tugallery.ca

URBAN ROOTS 10418-82 AVE., 438-7978
VAAA GALLERY VISUAL ARTS ALBERTA ASSOCIATION 3RD FL., 10275-112 ST., 423-1791 Until APR 5 "Up Close" by photographers Robert Todrick and Nikl Standing. Hours: Mon-Fri 10-4 pm, Sat 12-4 pm.

WEST END GALLERY 12308 JASPER AVE., 488-4892 Hours: Tue-Sat 10 am-5 pm. Info: www.westendgalleryltd.com

WORKS GALLERY #700, 10225-100 AVE., 426-7122 Hours: Mon-Fri 12-5 pm. Info: www.theworks.ab.ca

ZIEGLER HUGHES GALLERY & SERENDIPITY FRAMING 9860-90 AVE., 433-0388 Anahacalli Mexican jewelry and art works by Canadian and Mexican artists. Hours: Tue-Wed 10 am-6 pm, Thu-Fri 10 am-8 pm, Sat noon-8 pm. Sun-Mon noon-5 pm.

ZOCALO 10826-25 ST., 428-0754 International crafts, artwork, and tropical flowers. Hours: Mon-Fri 10-6 pm, Thu 10-9 pm, Sat 9-5 pm, Sun 12-5 pm.

MUSEUMS

ALBERTA AVIATION MUSEUM 11410 KINGSWAY AVE., 451-1175 Edmonton bush pilot display in WWII-era double-wing, double-long hangar. Hours: Daily, 10 am-4 pm.

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PROVINCIAL ARCHIVES OF ALBERTA 8555 ROPER RD., 427-1750 Preserves the collective memory of Alberta, and contributes to the protection of Albertan identity. Info: www.tprc.gov.ab.ca/paa

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RODA DE CAPOEIRA SATURDAYS 1-2 PM, CAPOEIRA ACADEMY, 10540 JASPER AVE., 709-3500 A free performance of Capoeira, a Brazilian mix of dance, martial arts and music, invented by African slaves. Info: www.cafoeiramontreal.ca

THEATRE

DES FLOCONS POUR ALICIA MAR 26-APR 25, 8 PM, SUN MATINEE 2 PM, LA CITE FRANCOPHONE, 8627-91 ST. A northern take on Peter Pan with an environmental twist. Tickets: \$25 Adults, \$15 Students at TIX.

THE DECEMBER MAN UNTIL MAR 23, 7:30 PM, RICE THEATRE, CITADEL THEATRE COMPLEX Aftermath of the 1989 Elsie Polychrome massacre. By Colleen Murphy, directed by Micheline Chevier. Tickets at the Citadel Box Office.

THE DROWNING GIRLS UNTIL MAR 23, CATALYST THEATRE, 8529 GATEWAY BLVD. By Beth Graham, Daniela Vaskila, and Charlie Tomlinson. Tickets: \$18 Adults, \$15 Students/Seniors at TIX.

HALF-LIFE UNTIL MAR 30, 7:30 PM, SHOOTER THEATRE, CITADEL THEATRE COMPLEX Alex, Claude, and Abbeime's patient, and Patrick, a former military code-breaker, fall in love in a nursing home. Tickets at the Citadel Box Office.

LE CADEAU D'EINSTEIN APR 3-6 AND APR 10-13, 8 PM, SUN MATINEE 2 PM, LA CITE FRANCOPHONE, 8627-91 ST. A debate about the application of science for the common good versus military might. Vern Thomas's award-winning play, translated by Maroon Beaudoin. Tickets: \$23 Adults, \$15 Students at TIX.

THE LONESOME WEST UNTIL MAR 23, TUES-SAT 8 PM, SUN 2 PM, THE ROXY, 124 ST. AND 107 AVE. Two Irish brothers battle over the rights to their father's inheritance. By Martin McDonagh, directed by Julie Adam. Tickets at TIX.

MACHOMER APR 15-18, 8 PM, APR 20, 2 PM, TRANSLATA ARTS/BARN 10330-84 AVE. One-man vocal performance features impressions of over 50 voices from The Simpsons in a production of Shakespeare's Macbeth. Tickets at the Fringe Theatre Box Office.

MY NAME IS RACHEL CORRIE MAR 28-APR 12 AT 8 PM, MAR 30 & APR 2 PM, MON, CATALYST THEATRE Taken from the writings of Rachel Corrie and edited by Alan Rickman and Katherine Viner. Tickets: \$21 Adults, \$16 Low-income patrons. \$11 the door. TIX, APR 1 & APR 8, PWYC.

RAPID FIRE THEATRE DECEMBER FR & SAT, TIX PM, VARSOCNA THEATRE, 10329-83 AVE. Four one-act plays. Tickets at 433-3399.

TWELFTH NIGHT MAR 27-APR 5, 7:30 PM, TIMMS CENTRE FOR THE ARTS Shakespeare's comedy directed by Eda Holmes. Tickets at TIX.

SWALLOW MAR 26-30, 8 PM, LIVING ROOM PLAYHOUSE, AZIMUTH THEATRE, 11315-106 ST. An icy comedy for a melting globe by Leslea Kroll. Directed by Eileen Sproule, featuring Rebecca Starr and Laura Raboud. A new play set on the shore of a Texas sand dunes. Tickets: \$15 at TIX.

THREE VIEWINGS UNTIL MAR 30, VARSOCNA THEATRE, 10329-83 AVE. Three monologues in the same formal parlour expose the personal obsessions of small town citizens. By Jeffrey Hatcher. Tickets at 433-3399.

THE COMEDY FACTORY #408, 3414 GATEWAY BLVD., 448-0695 TheatreSports Fri, 11 pm. Chimprow Sat, 11 pm. \$10 at the door.

THE COMEDY FACTORY #408, 3414 GATEWAY BLVD., 448-0695 TheatreSports Fri, 11 pm. Chimprow Sat, 11 pm. \$10 at the door.

THE COMIC STRIP BOURBON ST., WEST EDMONTON MALL, 483-5999 Mar 20-23 Todd Sawyer, Tyler Hawkins and Lars Callicore. Hit or Miss Mondays, amateurs compete for audience approval. Tuesdays Amateur Comedy Night.

THE LAUGH SHOP LONDON/EDMONTON MALL, 66 ST. & 137 AVE., 467-1285 Tuesday Amateur Night w/ Kevin McGrath. Wednesday Comedy Challenge w/ Kevin McGrath. Info: thelaughshop.ca


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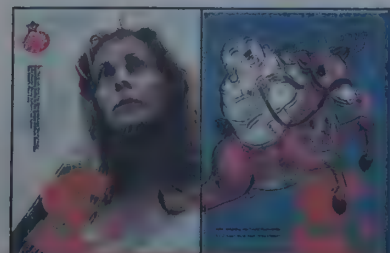
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SEX • ADVICE | 12/16 words

No Breasts, Young Man



SAVAGE LOVE DAN SAVAGE
**THE CASE OF A MAN WHOSE
CANCER-SURVIVOR WIFE
REFUSES TO GET BREAST
IMPLANTS IS A RARE SAVAGE
LOVESTUMPER**

My wife beat breast cancer five years ago. Went through chemo and radiation and ultimately radical surgery. Brave, lovely, and lucky woman she is. But after the procedures, she said she was proud of her post-op look and the zigzag scar across her chest. No new boobs for her. Moi? I don't like going to bed with Peter Pan. We talked about this and she wants to stay scarred and boobless. I respect her wishes. It's her

offensive analogies spring instantly to mind—how would I feel if my boyfriend's ass imploded? How would I feel if he grew a mustache? How would I feel if his body changed as he aged and after a few decades together he wasn't the exact same 23-year-old club kid I picked up in that gay bar?—but seeing as none of that will ever happen, let's set these hypotheticals aside, shall we?

I'm vamping, IMHB, because there are no easy answers. One might hope that your love for the wife would trump your weirded-out feelings and you would come to appreciate the wife's boyish new body. Or her boy-with-large-zigzag-scar-running-across-her-chestish new body. One might also hope that your wife's feelings for you might prompt her to see her boobs as something that brought you joy, not just as the part of her body that attempted to kill her, and that she might be willing to get breast implants for your sake. Because although it's her body—and it is, it is—you also have a stake in it.

**HOW WOULD I FEEL IF MY BOYFRIEND'S ASS
IMPLODED? IF HE GREW A MUSTACHE? IF HIS
BODY CHANGED AS HE AGED? BUT SEEING AS
NONE OF THAT WILL EVER HAPPEN, LET'S SET
THESE HYPOTHETICALS ASIDE, SHALL WE?**

body... so no plastic surgery. But I get weirded out instead of excited every time I see her nude. Our love life has gone the way of her boobs and I feel as guilty as hell because I can't get over this. She will, however, wear boobs when we go to weddings and other functions.

I Miss Her Boobs

I'm thinking the wife misses her boobs too, IMHB, but she's concluded that implants and reconstructive surgery aren't going to bring 'em back, only a potentially uncomfortable, thoroughly inadequate approximation of her boobs. But I can appreciate your frustration. If my boyfriend developed a life-threatening medical condition and getting breast implants was the only way to save his life, I would support him and hold his hand and go bra shopping for him while he recovered. But I would be just as weirded out by his body with boobs as you are by your wife's without.

But, um, that's really neither here nor there—there are no conditions that breast implants can cure (erectile dysfunction doesn't count)—and the analogy is totally offensive and I'm probably gonna have to disable my e-mail account for a week. Other

unsatisfactory—would she consider wearing her fake breasts to bed every now and then?—that you've probably already discussed and/or tried it. So, like, I'm really flailing around here. In fact, my flailing was so obvious that a coworker—a straight guy—noticed and asked what was up.

"Isn't that why God invented dog-gystyle?" he said, after I read him your letter. "Just man up and turn

her over, dude."

That ain't much, I realize, but I'm afraid it's the best advice you're going to get today. Thank you for playing Savage Love, IMHB, and good luck

I watched a video of your recent appearance on *Real Time with Bill Maher* and you appeared to be wearing a Queen's University engineering jacket. I was a Queen's

med school student and am now an emergency doctor at the same university and have seen those jackets around for the past decade—where did you get that? Did you go to Queen's? Or are you just showing your loyalty to a country that recognizes your marriage? Kari At Queen's University

SAVAGE cont'd pg. 47

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SEX • SO NEAR AND YET SO FAR | 744 words

Long Distance Charges May Apply



MY MESSY BEDROOM JOSEY VOGELS
**FEW COUPLES CAN SUSTAIN
A RELATIONSHIP ON NOTHING
BUT PHONE CALLS, E-MAILS,
AND WEEKEND VISITS**

"They're bad, they don't work, and they should be outlawed!" Safe to say you're not really in favour of long-distance relationships, then?

tell me that doesn't get compromised over long distance."

So much for all that "absence makes the heart grow fonder" crap. Or maybe he's just bitter.

I don't really blame him. It's tough when your girlfriend bails on the relationship for something as trivial as her future. "I just felt I had no say in the matter," he admits. And the fact that she decided school was more important than him was a bit deflating. They tried the long-distance thing for a while. It just ended up turning into a long-distance—and subsequently very expensive—breakup.

I lasted a month in my one and only long-distance relationship. I

felt like a stranger.

That's part of the problem with correspondence relationships: you can't stick your hand up any old time and ask questions. That extra second of silence on the phone is automatically filled with doubt and questions when the person is probably just trying to dig a resistant booger out of his nose or doing something equally meaningless. This is particularly pronounced in overseas calls—heavy discussions don't work with an echo.

The long-distance romance is one of the great relationship tests. It can spell the beginning of the end or, if you move away and suddenly realize you can't live without the other

**THAT EXTRA SECOND OF SILENCE ON THE OTHER END OF THE PHONE
IS AUTOMATICALLY FILLED WITH DOUBT AND QUESTIONS WHEN
THE PERSON IS PROBABLY JUST TRYING TO DIG A RESISTANT BOOGER
OUT OF HIS NOSE OR DOING SOMETHING EQUALLY MEANINGLESS.**

"It's just that so much of the nature of a relationship is communication and support," my anti-long-distance-amour friend explains, "and you can't

too bailed on the relationship to go to Montreal for school. I couldn't bridge the distance gap. He came to see me one weekend from Toronto and I knew it was over. Just like that. I spent the whole weekend trying to come up with excuses for why I didn't want to have sex.

We'd spent every day together before I left. He knew about everything that was going on in my life. Then I embarked on this big change, and I felt like there was just no way he could understand and be there for me in the same way. Letters and phone calls only reveal so much. We didn't have e-mail yet. He suddenly

person, the beginning of the beginning. It's not a guarantee but chances are that the more time you've had to build something before one of you takes off—I'm sorry: "moves away"—the more durable the relationship will be from afar.

A close friend is struggling with this very issue. She's been involved with a guy for a little over a month and he's about to take a job in another city, less than two hours away. He has said unequivocally (and obviously speaking from bad experience) that he won't get involved in a long-distance thing. She finds it harder to accept that geography is going to end

VOGELS cont'd pg. 47



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SAVAGE (cont'd from page 45)

I did not attend Queen's University, KAJU. The jacket was a gift from a friend because... well, isn't it obvious?

And while we're on the subject of all things Canadian, I said something on *Real Time* that seems to have upset all those normally placid, easy-going French-speaking Canadians. While discussing the hyperreligiosity of the American electorate, I made this observation: "Australia got the convicts. Canada got the French. We got the Puritans. We're stuck with them."

"I was very pleased to see that you are putting French-Canadians on the same level as the Australian convicts," writes JNR of Montreal. "As a matter of fact, a few of these convicts came from Quebec, from where they were banished after the 1837-38 riot. But please don't compare us to the Puritans."

For the record: It was a compliment, Quebec. What I meant, of course, was that Australia was lucky to get the convicts, Canada was lucky to get the French, while we got stuck with the fucking Puritans and their sex-hating, Jesus-freaking, GOP-voting descendants.

In fact, I'll prove how much I love French-speaking Canada by offering English-speaking Canada this deal: The same people in the United States will happily trade you the Bible Belt for Quebec. We'll take those contentious secessionist headaches off your hands, and all those bilingual street signs, if you'll take the 22 percent of our country that still believes George W. Bush is doing a good job. You get Mike Huckabee and Gary Bauer; we get Justin Trudeau and Antoine Vermette. We get all your hot, uncut boys with sexy accents from Montreal; you get all our slope-shouldered, slack-jawed yokels from Mississippi.

Do we have a deal?

I love your column, and am sure

VOGELS (cont'd from page 46)

something she thinks is pretty great, and that he isn't willing to change his entire life to be with her. "It drives home the fact that you're not important enough to make them stay," she says, cringing.

I do know people who managed to pull off a long-distance romance. One friend carried on a seven-year relationship during which they lived in the same city for only one of those years. Now they live together (in the same city) and have a kid.

Being in different cities fosters independence in the relationship, says (hopes?) one friend, just new to love from afar. "You remember you had your own life, and you get the taste of being single again—that ego boost when people are attracted because you're out on your own."

Of course, the other person is

you've already gotten a million e-mails about Oklahoma State Representative Sally Kern and her hateful gay-bashing video on YouTube. She's deplorable and other people deserve to know about her hating ways.

Justine

"I'm not anti, I'm not gaybashing," Sally Kern says on her now-infamous audio recording, before she goes on to say that homosexuality is "the biggest threat that our nation has, even more so than terrorism. Or Islam, which I think is a big threat." Nice. Then after exposing early childhood education for what it is—a gay plot, dontcha know—Sally bemoans the fact that "gays are infiltrating city councils... they are winning elections!" We certainly are, Sally, because infiltrating city councils—and school boards and state legislatures—isn't just for right-wing Christian bigots anymore.

Decent folks are understandably angry with Ms. Kern. But instead of sending Sally an angry e-mail—excuse me, I mean in addition to sending her an angry e-mail (sallykern@okhouse.gov)—make Sally's worst nightmares come true. Patrick Flaherty is running for alderman in Milwaukee, Wisconsin. He's won an eight-way primary with 32 percent of the vote on February 19 and the general election is coming right up on April 1.

If you're pissed at Sally Kern, don't just send her an angry e-mail. Help make her worst nightmares come true by sending a campaign contribution to Patrick Flaherty—who has been endorsed by Milwaukee's mayor, the Victory Fund, and others—by going to his website: www.patricknewleadership.com.

Download *Savage Lovecast* (my weekly podcast) every Tuesday at www.thestranger.com/savage mail@savagelove.net

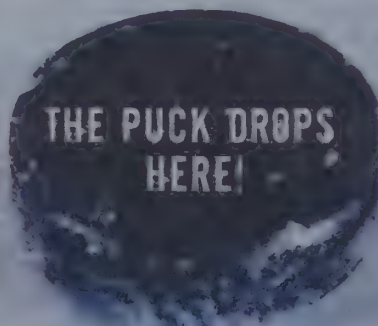
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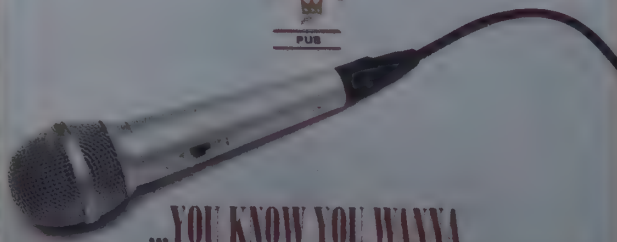
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0135. I Saw You

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CHIEF ADMINISTRATIVE Officer required in Granum, Alberta. The requirements and contact information for this position can be viewed at www.townofgranum.com

1005. Help Wanted

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1500. Help Wanted - Alta.

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GAME BIRD Technician required. Immediate opening for permanent production and rearing technician. Past experience necessary. Email resume to: peasant@canadianpheasant.com or call 403-362-4122

GAS UTILITY Operator/Gasfitter or Labourer/Apprentice required. Crossroads Co-Op located in Innisfail is accepting applications for Gas Utility Operator/Gasfitter or person willing to apprentice. Experience with utility construction, backhoe or trencher operation an asset. Applicants required Class 5 license. This is a full-time position offering benefits and pension package. #4 - 5112 - 47 Ave., Innisfail, AB, T4G 1P8. Attention: Field Manager. Fax 403-227-5750. Email: jmarcin@telusplanet.net

GM TECHNICIAN REQUIRED Must be a self-starter and possess a positive attitude. Starting wage \$30 - \$34, depending on experience. We offer a lifestyle any outdoorsman would love, hunting, fishing, quadding and sledding all half way between Edmonton and Jasper, Alberta. This could be the lifestyle change you are looking for. Fax 780-723-6134. Email: chad@bannisteredson.com

GRAPHIC DESIGNER WANTED for busy weekly newspaper. Quark CS3 experience would be cool. Fax resume to 780-826-7062 or email: production@bonnyville.greatwest.ca

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LICENSED HEAVY DUTY Mechanic required for truck/trailer and heavy equipment service. Located in Vermilion area. C.V.I.P. experience is necessary for this position. Benefit, RRSP plan, competitive wages. Apply: Box A c/o Vermilion Standard, 4911 - 50 Ave., Vermilion, AB, T9X 1A6.

SMOKY RIVER EXPRESS in Fairford, located in the Peace Country, has an immediate opening for a general reporter. Fax resume to 780-837-2585 or email: saxpres@telus.net

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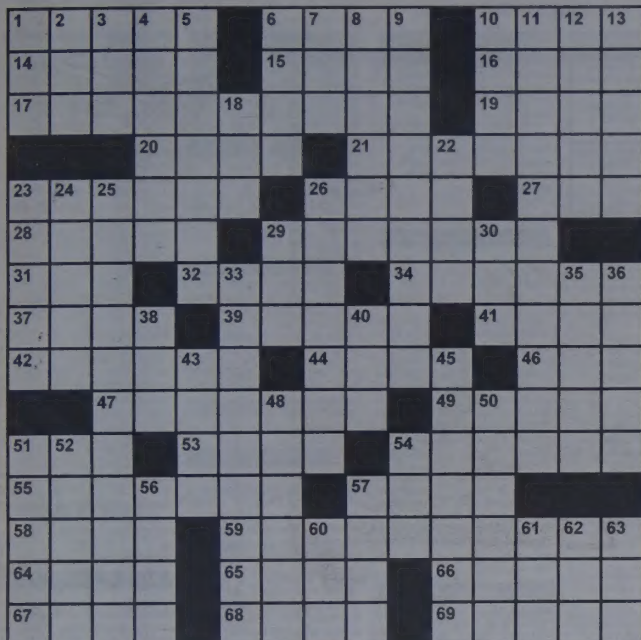
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SOLUTION TO LAST WEEK'S PUZZLE

90-DEGREE TURNZ

ONE LETTER GETS THE SHIFT

JONESIN' CROSSWORD BY MATT JONES

ACROSS

- 1 Principle
- 6 Early Smashing Pumpkins album
- 10 Second in command: abbr.
- 14 Cowboy prop
- 15 "Joey" actress de Matteo
- 16 Reason for a collar
- 17 Belly button that tells jokes?
- 19 Forever, it seems
- 20 Kunta Kinte's "given" name, in "Roots"
- 21 49ers, Rams, etc.
- 23 Marinated meat in a tortilla
- 26 Kelly who played Faith on "Hope & Faith"
- 27 "... why didn't I think of that?"
- 28 "Win ___ With Tad Hamilton!" (2004 romantic comedy)
- 29 Roberto who said "There must be some terrible mistake!" in his Oscar speech
- 31 Bulk food container
- 32 Singing style
- 34 Glenlivet manufacturer
- 37 "WKRP" actress Anderson
- 39 Make smile
- 41 "Do sported in "Semi-Pro"
- 42 Hooker, politely
- 44 Sound like a ten-pack-a-day smoker
- 46 Swimmer Thorpe (known as the "Thorpedo")
- 47 Ben & Jerry's amount
- 49 Really slow, on sheet music
- 51 Diesel that's not fuel
- 53 "No ___ allowed"
- 54 Julie of "The Simpsons Movie"
- 55 News readers
- 57 Bean full of protein
- 58 "In ___ of flowers..."
- 59 Acted like a bridge?

DOWN

- 64 Hideous beast
- 65 U.S. island called "The Gathering Isle"
- 66 "Rendition" actress Witherspoon
- 67 Turns bad
- 68 Org. that monitors aircraft accidents
- 69 Kind of computer data storage
- 1 Bernard, in "The Santa Clause"
- 2 Sigma follower
- 3 QVC rival
- 4 Response to "Nice day"
- 5 NHL team whose logo is shown howling
- 6 Wollongong greeting
- 7 Ja Rule producer Gotti
- 8 Ushered, in a way
- 9 Skate park structures
- 10 Some
- 11 Preferred drink for a Helsinki resident?
- 12 Any of a biological fivesome...
- 13 ...and one of those five
- 18 Kings' org.
- 22 Lonikeet's home
- 23 "The Tortoise and the Hare," e.g.
- 24 "Laters, Luis"
- 25 Performance by "Rolling Stone" co-founder Wenner?
- 26 Department store desk
- 29 Crashing sound
- 30 2nd Amendment org.
- 31 He likes pussy
- 35 Get on the soapbox
- 36 Bloodmobile volunteer
- 38 Charged particle
- 40 Took a stool sample?
- 43 Take back, in slang
- 45 Controller users
- 48 1994 "Saturday Night Live"

Tom the Dancing Bug

Ruben Bolling



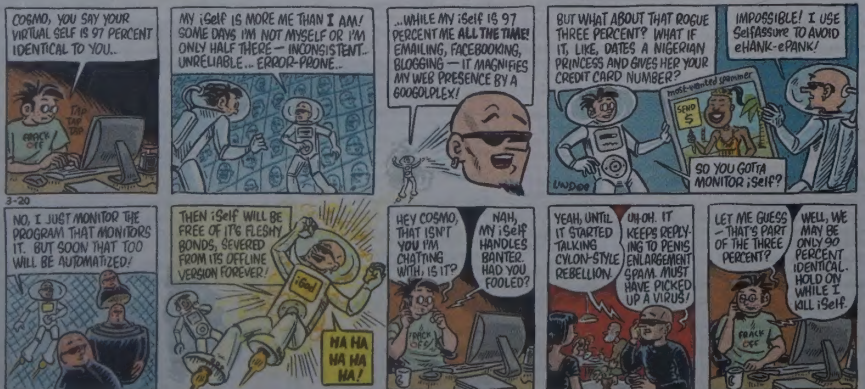


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INTERSECTIONS: PHOTOS OF OUR NEIGHBOURHOODS



t5y

Lord Strathcona's regiment honours Trooper Michael Yuki Hayakaze, (who was killed in Afghanistan on March 2, 2008) in a funeral procession Saturday March 15, 2008.
Photo by Chul-Ahn Jeong

FIRST PERSON • EDMONTON STORY • BY MICHAEL MARCHE | 184 words

A Fork In The Road

SOME MEMORIES ARE ESPECIALLY SHARP

I was 11. A perfect clear day.

Sarah, Matt, and I were walking through the back alley between our houses, their golden retriever running in front of us, chasing the stones we kicked after it. We stopped to look up and down the pipeline at the end, a long straight streak of sky surrounded by houses, but even in the middle of the city you could feel the horizon, out there, drawing you in, pulling you up to the top of the world.

Further on we reached our destination, a big red and white sign that read: "NO TRASSPASSING. VIOLATORS WILL BE PERSECUTED." We slipped by the yawning gate, under the taut chain or over the wooden fence, shiny after so many previous butts had rubbed the surface smooth. Together, at the edge of the University of Alberta farm, we stood for a moment and looked out over the black soil to a waving mass of em-

erald. They were growing wheat this year. One more look to each other and a yell: We ran out into it, shoulder-high, pushing through the waves, the pressure just like water, jumping and bobbing, until we threw ourselves down on beds made from the green stalks around us.

For hours we lay there, the dog jumping and bouncing about us, searching for us as we giggled, and talked, and chewed grassy bits from the top of the wheat shafts. You had to pull them out just so. They had a satisfying feel, like the last pop of tugging up a nice big earthworm whole from the ground, the sound like a soft and low squeegie brushing across a dirty window. For hours we ate these starchy stalks and looked up at the sky, Alberta blue with a halo of fresh green, blowing in the wind, growing up around us.

We went home in the afternoon, suddenly tired from so much peace

and quiet, but as soon as we got to my yard, there was a strange noise; someone was home, long before he or she was supposed to be. I opened the gate (it always stuck—someone should fix that—you had to lift it up, carry not push it) and there was my father, home from work hours early, no shirt, watering the compost heap and turning it with a pitchfork.

He turned and, with a mischievous grin, he turned the hose on us, thumbing the spray and shooting us from almost 20 feet. Sarah shrieked, water shot through the air, Matt jumped back, and I got hit with the shocking cold blast, right in the face.

Matt and Sarah ran to get their waterguns, I shot into the house to get the only gun we owned, a Super Soaker I got for my birthday. I rushed out into the backyard. Matt and Sarah were fighting from the back fence, failing miserably to stay dry but putting up a valiant effort. I had to save them. My father, standing like a giant in the middle of the yard, saw me as I dived behind the picnic table, getting a blast of cold in the back, squealing with delight, terror, and joy.

Quickly, I devised a plan. If I ran around the house, I could get behind him and, before he knew it, spray him with everything I had. I ran, first corner, over the pothole, bounced off the tree, threw myself forward, second corner, jumped the anthill,

up onto the cement patio, over a low bush— I'd never cleared it before— next corner, leaping from the patio. Too much—overshot the brick path. I landed awkwardly in the grass. I was fine, it was soft, it should have been cut, but it was nice and long. I ran, top speed, his back was to me, a ululation rose up inside, I'd outwitted, outflanked him, the long grass felt delicious on my bare feet, I was flying across the lawn, I was almost there, my father began to turn, a look of shock crossed his face—I looked down. To see the pitchfork he'd been using, lying there amid the green.

I hit it full on. A tine of that monstrous tool cut through the end of my biggest toe and slid, so neatly, three, four inches deep.

I screamed.

The pain, the whole block of neighbours standing round, the mad dash to the hospital, and that disturbing sensation of someone poking, cleaning four inches inside me, those memories only solidify that day. Pain made the peace and quiet real. Extraordinary.

At 28, when I can't remember people's names and I worry about just how early Alzheimer's can emerge, with so many blank and boring days filling up my office life, I enjoy that crystal-clear remembered day, of an Edmonton sky, surrounded by a halo of new wheat, and a bouncing dog.



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